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TRUE AMERICANISM IN PUCCINI SCORE?

Albert Mildenberg, in Critical Review of New Opera, "The Girl of the Golden West," Finds Remarkable National Traits in Music—How the Composer Has Utilized Folk Music

By Albert Mildenberg, the American Composer and Pianist

Two years ago, while living in Milan, I enjoyed the privilege of listening to the first motif of the music of the "Girl of the Golden West" that was put to paper, and now as the complete score lies before me I find this motif unchanged and in reality the basis of the most passionate outburst of the entire score and surrounded by wonder upon wonder of tonal beauty.

I fear that many of the reviewers of this masterpiece will resort to the usual technical terms to clothe their descriptions of the work or attempt to classify the composition in some way or another. If they do they will fail, for Puccini did not write this work like any thing that he has ever written before, nor because any other composer has written any other composition in any particular way or according to any set form.

To Belasco, the creator of this beautiful succession of pictures and the gripping story, it must be a double joy; to feel that like Boito when sitting at the right hand of Verdi, whose brain conceived those works by which we have judged all grand opera for over fifty years, Belasco now at the right hand of Puccini has created the epoch that marks the birth of grand opera on an American subject. A greater combination of talents can not be imagined and no more perfect realization of the result could be demanded by the most exacting of critics.

Art, knowing no country, clime nor race and having no creed but truth and the reflection of God and nature in man—whether his life was ushered in to the music of the crashing cataracts and the soft ozone of the mighty pines of our Sierras—or that he breathed first the perfumed winds from the olive depths, the nespeli, magnolia or fig trees of sunny Tuscany—to music perhaps not so fierce but to music.

Puccini has reached across from his shack nestled in the olive groves of the Tuscan hills, across the vast ocean and over the Rockies down into the valley of the Yuba river and in his flight has not missed the scream of the eagle, the trembling, crashing roar of the old river that cut a six-mile gorge through the granite backbone of the American continent, nor has the plaintive little song of the blue jay escaped him as she sits aloft on some rocking mast of a mighty pine of the Redwood, as it rises aloft digging jagged holes into the clouds.

Some will say that Puccini has blazed a new trail—no, not a new trail—for that trail is as old as the world. It is nature's trail—let us follow upon it, get the rhythms and march on and tune our ears and souls to the same note. It is as if Puccini had transferred to every page of this beautiful work the smell of the pine, and like the huge wild mose—forcing his head and shoulders through the thick underbrush—stands alert with twigs, leaves, damp moss and cobwebs hanging from his bristling fur and the sweet green smell of the wild wood steaming from his sinewy body.

Who will question Puccini's form of writing? We know he is a studied man—



MME. LYDIA LIPKOWSKA

Russian Prima Donna Who Has Won a Popular Following as a Member of the Boston Opera Company. (See page 6)

a master of all that has gone before in the art of composition, and those who will try to trace the form of his work by the measure and rule of textbook will be disappointed. Heresy is not the word to express his contempt for the conventionalities of so-called rules.

Puccini has used the same scale that the wind is tuned to, when it screams and howls over the chilled peaks of Alaska's icy mountains. His intervals are the bounding, thumping bass notes of falling boulders from lofty jagged crags down into bottomless gorges cleaved by angry nature, and yet that order of things, of all things, is present here. He gives you the roar of the torrent. He gives us also the sob of the homesick boy, and when those tones rise up from the orchestra your tear ducts will open and will fall a quivering drop that will say to you as tender a message as a mother's prayer ever carried to her boy in the mines. Chopin's tenderest mood has not reached such depths. The melancholy of that sobbing melody as it floats out over the muted strings with the interruption of the pastoral figure of short staccato chords at odd and unlooked for periods of the phase carries it over the mountain valleys to the soul yearning and waiting; will swell every breast of the audience to tears and make the past a painful memory.

As in "Tosca" Puccini leaps into the atmosphere of the work in the very first phrase. The harp with a fortissimo arpeggio leads the way up to a succession of crashing chords that might easily represent the roar of the tumbling waters of

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SCHARWENKA AGAIN PLAYS IN NEW YORK

After Long Absence Noted German Pianist Shows Himself as Artist Rather than Virtuoso

It is presumable that Xaver Scharwenka would like to be able to give a piano recital without playing his famous "Polish Dance," but it is equally probable that it is impossible for him to do so. At all events, when he played the first few chords of it near the end of his recital at Mendelssohn Hall, New York, on Saturday afternoon, December 3, the audience broke into an uproar and he into a broad smile simultaneously. The program of his recital was as follows:

Chopin, Fantasie, op. 49, F Minor; Liszt, a. Ricordanza, b. Mephisto Valse; Beethoven, Sonata, op. 57, F Minor (appassionata); Xaver Scharwenka, a. Theme and Variation, op. 48, b. Novellette, op. 22, c. Spanish Serenade, op. 63; Two Polish Dances, op. 15 and op. 3; Staccato Etude, op. 27.

Scharwenka is a pianist who has a big command of his resources, and these are, in the main, intellectual grasp and technic. Playing in the manner of the older German school, without the freely swung arm of the Leschetizky epoch, he plays with a certain heaviness of manner, which, while it may take away something of the quality of elasticity, lends his playing an aspect of solidity and authority.

His playing is further re-enforced by a splendid rhythmic power. There is delicacy also in Scharwenka's playing, but a delicacy of a rather staid nature. Perhaps the most satisfactory thing about the playing of this artist is that it is nature; the listener may be absolutely confident that he will hear only a mature, balanced and reflective interpretation.

The Chopin "Fantasie" was played with dramatic perspective, but was somewhat lacking in poetry. The pianist lent distinction to both of the Liszt pieces—to the first in his management of the delicate harp effects, and to the second by a peculiarly velvety tone effect in the passage upon which it would seem that Wagner drew for his Paris version of the "Bacchanale" from "Tannhäuser."

The Beethoven sonata was Mr. Scharwenka's best work. Here the mature artistic vision of the pianist came to the front to compel admiration for his broad and forceful interpretation.

Of his own compositions, the "Theme and Variations" was the most ambitious. The theme, itself, is of rich quality, and the work throughout is structurally ingenious in a high degree. A light staccato movement is one of the most original and pleasing of the Variations, and the transition to the last variation is poetic. It is difficult to see the necessity for new sets of variations based on the old plan. Thematic development has advanced so much of late, and the color possibilities of music have so greatly advanced, also, that there seems little reason to-day for variations which do not reflect later musical development.

A spirited and Viennese-sounding "Novelle," and a very charming "Spanish Serenade," which the pianist-composer was obliged to repeat, were both very pleasing. The pianist did not repeat his famous "Polish Dance" despite the deafening applause, but went right into the closing "Staccato Etude," a refreshing and brilliant work. A large bunch of chrysanthemums was presented to the somewhat embarrassed pianist.

Daily press comments:

Mr. Scharwenka's playing is musicianly, sincere, and has the high intelligence of a master of his instrument, who has taken thought about his art. It does not often strike fire or kindle the imagination of his listeners; and yet it can be brilliant and dashing, as it was in Liszt's diabolically clever Mephistophelian waltz.—*Times*.

Mr. Scharwenka's piano compositions are almost invariably melodious, clear and symmetrical in form, and perfectly adapted to the utterance of the instrument. They are furthermore most congenial to his own charmingly smooth and fluent style of performance.—*Sun*.

Mr. Scharwenka to-day is more artist than virtuoso; a pianist sympathetic rather than brilliant in the modern and technical way.—*World*.

BELASCO SHOWS METROPOLITAN SINGERS HOW TO ACT LIKE WILD WESTERNERS



—From the New York World.
David Belasco, Author of the Play from which Puccini's Opera, "The Girl of the Golden West," Was Adapted, Has Been Rehearsing the Metropolitan Opera Cast in the Endeavor to Impart the Proper California Atmosphere to the Production. As There Is But One American in the Cast, Mr. Belasco's Labors Have Not Been Without Difficulty.

DÉBUTS WITH BOSTON OPERA CO.

Maria Camporelli a New "Musetta"—"Madame Butterfly" Again Shows Miss Nielsen's Art—Triumphs for Nordica and Melba

BOSTON, Dec. 5.—A performance of "Madame Butterfly," with Alice Nielsen in the title rôle and a triple bill consisting of Debussy's "L'Enfant Prodigue," the second tableau of Rachmaninoff's opera, "The Miser Knight," and "Cavalleria Rusticana," with Carmen Melis as one of the best Santuzza seen in this city for years, were the pronounced features of the fourth week of the Boston Opera Company's second season. This and many "press" stories of the idiosyncrasies of various opera singers, the "opera clubs," with coupon membership, the opera contests, and special articles on popular grand opera in all the newspapers.

John McCormack made his first appearance at the Boston Opera House as *Turiddu* in "Cavalleria Rusticana," December 2, and he sang the following evening as *Rodolfo* in "La Bohème." In "Cavalleria" Mr. McCormack's first solo came out pleasantly enough, for he has a beautiful lyric voice. By the time he had gotten to the drinking song, however, he had about used up his vocal resources. This fatigue showed again on the following evening, the fourth of the "popular priced" performances. On this occasion a new *Musetta* appeared, billed as Maria Camporelli. Maria Camporelli, it leaked out later, was none other than the wife of Roberto Moranzoni, the new Italian conductor at the opera house. Her work ranks with Fely Deryne's for histrionic interest and vivacity, and she costumed the part very fittingly. Her voice is not over vibrant, but she sang with exceeding intelligence and charm and was, in fact, the decisive factor which lent the second act of the opera such movement and which resulted in curtain calls for all the artists. This was Maria Camporelli's American débüt. She has been on the stage about five years.

The triple bill given on the 2nd proved very entertaining. Too much cannot be said in praise of the scenic setting of Debussy's early work and all of the parts were well taken by Miss Nielsen, Robert LaSalle and Ramon Blanchard, André Caplet conducting. The second act of the "Miser Knight" displays to the utmost the magnificent resources of George Baklanoff's voice and his indisputable talent as an actor. Mme. Melis's *Santuzza* was superb. No soprano of any possibilities allows this rôle to escape her. There are *Santuzza*s and *Santuzza*s. Often it is merely an ordinary common sort in a fit of jealousy. This was a woman of the people, but a woman whose emotions ran hot and deep and strong and virginal. There was the suggestion of outraged modesty, the madness of a woman of one exalted passion. Never did the confession to *Alfio* leap out so terribly, logically, spontaneously, as the inevitable result of the repulse just administered by that

gay musketeer of a *Turiddu*. And the drama moved to its climax with celerity and momentum.

In "Madame Butterfly" Miss Nielsen again showed how carefully she had composed her part and how conscientiously she had studied her Italian. Hermann Jadlowker was a *Pinkerton* admirable in every

respect. Mme. Nordica sang as *Marguerite* in "Faust" on the Saturday matinée, on the 3d of December. Her conception was one of the utmost originality and it was developed in masterly style. Years may pass and a voice show the change, but experience and knowledge of life are not wasted after all in art. Both Mme. Nordica and Mme. Melba, as related elsewhere, have proved this maxim during the past week. They have been lessons to the younger generation which will never be forgotten by the serious ones, at least. Mme. Nordica's singing of the "Jewel Song," the "King of Thule" and other passages which demanded

Luisa Villani in Rôle She Will Sing During Southern Tour

The Southern tour of Bessie Abbott's company, presenting "Madame Butterfly" and "La Bohème" in the principal cities, will be made more interesting by the association with that organization of Luisa Villani, a new soprano of the Metropolitan Opera House, who will alternate with Miss Abbott as *Madame Butterfly* and *Mimi*.

Although a very young woman, Mme. Villani has had an eventful career. A MUSICAL AMERICA man who sought her out in her New York home, on West Fourth street, was surprised by her greeting.

"I am an American, yet I cannot speak the language well, as yet." This startling statement was easily explained, however.

Mme. Villani was born in San Francisco. At the time her parents, both noted Italian opera singers, were appearing in that city, but she was taken back to Italy, as a baby, and remained there until a few years ago.

Her father, Vincenzo Villani, has been prominent in Milan as a teacher of singing, and Luisa learned her A B C's of grand opera right in her own home. She developed into a remarkably comely young woman, with a voice of exceptional beauty. So talented was she that she was privileged to make her débüt in Italy's leading opera house, La Scala, in 1907, under the Gatti-Casazza-Toscanini régime. This first appearance was in "Orfeo," and was followed by many other rôles, which added to the young woman's experience a routine of the most valued sort. At the Costanzi, in Rome, she made her biggest success in "Die Meistersinger" and as *Desdemona* in "Othello."

When the Academy of Music gave its season of grand opera in New York two years ago Mme. Villani was engaged for leading rôles, and to those who attended the performances her impersonations of the popular Italian heroines stand out strikingly in memory, for she has youth, beauty, voice and histrionic ability of a high order. It is little wonder that Director Gatti-Casazza, through his acquaintance with her singing in La Scala, took advantage of her presence in New York by adding her to



Luisa Villani, of the Metropolitan Opera Company, as "Madame Butterfly"

the present Metropolitan forces. Mme. Villani's husband is Dr. Baldereschi, a well-known Italian physician, and she has a son two years old. Her tour through the South will last four weeks, after which she will rejoin the New York company,

the utmost finish and refinement and distinction in interpretation, to make their mark, revealed absolute mastery of the art of singing, a mastery which may neither be assumed nor counterfeited. Her development of the character on the stage was worth many a price of admission to see.

Mme. Nordica was recalled times without number. The audiences during the week past have been large, save for the audience of the Saturday evening popular performance, which remains very diminutive in its proportions. Mme. Melba will sing at the Boston Opera House as *Mimi* in "La Bohème" on the 15th, and on the 14th Raoul Laparra's "La Habanera" will be given for the first time in America with Fely Deryne, Robert LaSalle, George Baklanoff, André Caplet conducting. Frederick S. Converse's "Pipes of Desire" is also in preparation.

O. D.

May Maintain Mendelssohn Hall for Concerts Next Season

That Mendelssohn Hall, New York's leading auditorium for recitals and chamber music concerts, will not be torn down, according to reports given out a few weeks ago, and that it is likely to be again maintained for musical purposes next season was learned by MUSICAL AMERICA this week. The Clark Estates, which owns it, has not yet sold the building, and unless this is done the present policy will undoubtedly be continued. The owners have no intention of tearing down the structure so long as they control it, to supplant it with a loft building. Until a definite decision is made, however, no rentals are being made for next season.

A Danish "Parsifal"

COPENHAGEN, Nov. 26.—A charity performance a few days ago of "Parsifal" in the ancient cathedral of Aarhus, the largest church in Denmark, attracted crowds from all parts of the country. The music was rendered by an orchestra of eighty and a choir of 220 singers, the solo parts being taken by court opera singers. The performance was such a success that arrangements are being made to repeat it in January at St. Peter's Church, the largest in Copenhagen.

Cavalieri May Come in January

PARIS, Nov. 26.—Lina Cavalieri (Mrs. Robert Chanler), is fast recovering from her indisposition and expects to leave soon for Rome, where she has a boy at school. She says that she may sing at the festival performances in Rome in 1911 and also that she will probably go to America in January.

BALALAIIKA ORCHESTRA WHICH HAS DELIGHTED NEW YORK WITH ITS NOVEL AND ARTISTIC CONCERTS



Director W. W. Andreeff (in the Center) and His Men of the Imperial Russian Balalaika Orchestra

DAILY CONCERTS BY THE BALALAIIKA

Russian Orchestra's Wonderful Playing on Its Strange Instruments Gives Repeated Pleasure to New York Audiences—Charlotte Maconda, Rita Fornia, Eva Mylott, Chris Anderson and Myron W. Whitney Among Soloists

SINCE its first concert in New York on November 28, the Imperial Russian Balalaika Orchestra has given six other concerts in the city and each one of them has heightened admiration of the wonderful expressiveness of their playing and the sound musicianship of W. W. Andreeff, their leader. The most recent New York concert was that of Sunday evening, December 4, at the New Amsterdam Theater, with Rita Fornia, of the Metropolitan Opera, again the soloist, and repeating the success of the preceding Monday. After this performance, the organization departed for a tour, giving performances in Philadelphia, Baltimore, Washington, Brooklyn, Boston and other cities.

For its Saturday evening concert in Carnegie Hall, the orchestra presented Charlotte Maconda, the soprano, as soloist. Mme. Maconda was received with well-merited applause. She put some very excellent singing to her credit, and her pianissimo high tones carried easily to the furthermost recesses of the auditorium. She was particularly successful in Cadman's "From the Land of Sky-Blue Water," which she gave as an extra, and in Schumann's "Nussbaum." Her accompaniments were admirably played by André Benoist.

The Balalaika players were kept busy playing encores until well after eleven o'clock. The uncanny facility for shading and the astounding incisiveness of rhythm which are theirs could put to ignominious shame more than one symphony orchestra which we annually hear in this city. And the most surprising part of it all is that one can listen to them for three hours without experiencing the slightest sense of monotony. An ordinary mandolin concert of this duration would be deadly.

Thanks to the sincerity of their playing these Russians can make almost anything sound interesting. But they are, nevertheless, at their very best in the folk music of their own country, such as the delightful "Bridal Kiss," "Sun in the Sky," "Let Me Walk With You," the heartfelt "Tatar Captivity" and above all the marvelous "Ay Ouchnem," greatest of Russian folk songs, which drew cheers from the listeners. There was also good cause

for enjoyment in the two stirring Viennese waltzes by Conductor Andreeff, which the players gave with a swing that was quite irresistible. Mention should also be made of the excellent Balalaika solos contributed by Mr. Trojanowsky.

Mr. Andreeff is a conductor whom we should like to see at the head of one of our symphony orchestras. Something should be done to secure him permanently for America.

Myron W. Whitney's splendid bass-baritone was heard in the concert given by the orchestra on Friday afternoon, December 2, at the New Amsterdam Theater. Not only was he in excellent voice, but the artistry of his interpretations was a source of the keenest pleasure.

On Thursday afternoon, when the orchestra also appeared at the New Amsterdam, the vocal soloist was Eva Mylott, contralto. She sang beautifully in all her numbers, but the favorite was Nevin's "Oh, That We Two Were Maying." The delightful delicacy, color and distinctiveness of the orchestra's playing were always in evidence. The program, as usual, was made up for the greater part of arrangements of Russian folk songs, including that of the boatmen of the Volga, which has been a favorite at each concert. Another warmly applauded number was the "Bluette" waltz. Mr. Trojanowsky was the Balalaika soloist, and was obliged to give two encores.

Chris Anderson, baritone, was Wednesday afternoon's soloist at the Lyceum Theater. His songs included Schumann's "Widmung," Brahms's "Die Mainacht" and "Staendchen," Rubinstein's "Es Blinkt der Thau," Campbell-Tipton's "Confession," Schneider's "Your Eyes," Oulter's "Now Sleeps the Crimson Petal" and Vidal's "Ariette." His selections in English were by far the most popular. His diction was notably good and the resonant beauty of his voice gained him heartiest approval. The orchestra and its magnetic leader well deserved the rapturous applause accorded them. André Benoist's accompaniments added greatly to the afternoon's pleasure.

On Tuesday afternoon, November 29, several of Mr. Andreeff's own compositions were played with characteristic refinement of expression, and the greatest

value given to their fine rhythmical swing. Among them were a waltz called "Souvenir de Vienne" and another called "The Butterfly."

On each occasion through the week there was present a large audience to express appreciation of the beauty and volume of tone which the Russians drew from their quaint triangular Balalaikas, round-bodied domras and square gusslis. Each one of the programs was an example of Mr. Andreeff's excellent judgment in program building.

When the orchestra returns to New York for a series of matinées at the New Amsterdam Theater, beginning December 12, Ruth Saint Denis will appear with them in her Hindu dances.

Plan Great Opera House and Company of Famous Singers for Carlsbad

CARLSBAD, BOHEMIA, Dec. 3.—The plan to build an opera house here in the style of that at Bayreuth, which has already been reported, includes the engaging of the most famous singers in the world. Andreas Dippel, manager of the Chicago Opera, is at the head of the project, and Leo Slézak, of the Metropolitan, and Director Weingartner, of the Vienna Opera, are interested. A syndicate of American millionaires is said to be back of the enterprise.

Edmond Clément Here for Tour

Edmond Clément, the tenor who sang last season at the Metropolitan Opera House, arrived in New York December 3, on the *Savoie* to make a concert tour under the direction of Loudon Charlton. He will sing in New York at the Philharmonic concerts and in New York with Geraldine Farrar in concerts of old French music at the Hotel Plaza in January. Arnold Dolmetsch will provide the musical accompaniment for these. Mr. Clément, who has been singing in Paris and other French cities, will appear with the opera in Montreal.

London "Salomé" Without Head of "John the Baptist"

LONDON, Dec. 3.—The Beecham Opera Company, which has been playing to half empty houses during most of its season, will face big audiences when it gives its two performances of "Salomé." Mr. Beecham has been informed by the censor that the head of *John the Baptist* must not be in evidence in the production.

Eugen d'Albert's "Izevl" has just experienced in Bremen its first success.

YOLANDA MÉRÖ WITH THOMAS ORCHESTRA

Richard Strauss's "Don Quixote" Shows Versatility of F. A. Stock's Instrumentalists

CHICAGO, Dec. 5.—Although "Salomé" has been decapitated by a ukase of the directors of the Chicago Grand Opera Company, the Strauss dictum: "*l'audace, l'audace toujours l'audace*," which he adapted from the warcry of the French revolution, serves an insistent way for keeping his compositions alive so that his fantastic variations on "Don Quixote" filled a good purpose in exercising the skill of the Theodore Thomas Orchestra in threading its amazing complexities, gave a real sense of humor to the strange adventures of "the knight of the sorrowful countenance."

The superb tone impersonation of *Don Quixote* through the cello of Bruno Steinzel pleased many times during the progress of the variations, while messrs. Letz and Esser had their share in vitalizing the playful thematic utterances of the score, and everybody else was busy, not omitting the wind machine that plays such an important part with the exits and entrances of the heroine in melodrama.

The instrumentalists accomplished another more harmonious wonder in musical art in their reading of Scheinpflug's "Music to a Comedy of Shakespeare." The finale of the afternoon was from Wagner's "Das Rheingold," which was played with great dignity and had all the depths of its sonority admirably revealed.

The soloist of the day was Mme. Yolanda Mérö, the Hungarian pianist, who made a good impression at her first appearance in this city last year under the direction of Max Rabinoff. She played the G Major Concerto by Tschaikowsky, which at least has the value of not being hackneyed and the virtue of having many brilliant opportunities for the soloist. Last season she played the A Major Liszt Concerto, so that one could have a fair opportunity to judge of her quality in the new employment. She has poise as well as power, with plenty of technic for the accomplishment of all the brilliant things that lie in this composition. Indeed, no soloist of the season has been received with more cordiality, but she firmly and politely declined to respond with an encore.

C. E. N.

EVENTFUL WEEK OF CHICAGO OPERA

Withdrawal of "Salomé," Appearances of Lipkowska, Constantino, Farrar and Gadski as "Guests" and New Successes for Local Favorites Keep Opera-Goers Interested

CHICAGO, Dec. 5.—The big excitement for the opening of the operatic week was the peremptory withdrawal of "Salomé" from the répertoire. It was quite a feast for the local press, and there was such a variety of conflicting statements that it was difficult to determine just who was responsible. At first blush it was reported that the Chief of Police had prohibited the performance. That functionary, however, denied the truth of this statement, remarking that he had been to the opera as a guest and had simply formed his own personal conclusions, but had not threatened to do anything in the matter. However, in response to letters received from the head of the Law and Order League, he did make certain suggestions concerning the piece that might have been practical and allowed the continuance of the performance. The action of the board of directors in withdrawing "Salomé" from further performances, according to consensus of the press, would be generally accepted as showing a suitable regard for the proprieties. According to the action of the board it was not on moral grounds, but because the opera offended the taste of patrons. It would seem, however, that the public was curious to see the Strauss work, since the receipts for the first performance were \$14,550.

On the opening night of last week "Salomé" was repeated to a house numerically as large, but not monetarily, by reason of the fact that subscribers first had their opportunity to see it at a more advantageous tariff. The house had already been well sold out for Friday, and this money had to be refunded, so that the statement that "Salomé" was not a paying proposition or was distinctly unpopular was not seemingly sustained by facts.

Thus far the season has been most satisfactory from all points of view, and there is ample ground for congratulation that nothing prejudicial to a continuance of this is likely to occur, the board acting within its rights in the case of "Salomé."

Farrar and Bassi in "Madame Butterfly"

Following the sensational performance of "Salomé" came a beautiful and restful representation of "Madame Butterfly," with Geraldine Farrar in the title rôle. This was the first performance of this opera this season, and the two leading performers, Miss Farrar and Sig. Scotti, were welcomed quite rapturously. The local members of the company should have received more praise than they did, for they were called on short notice and served with great faithfulness, although the voice of the prompter was heard for the first time this season. Cleofonte Campanini directed with a power that searched out and revealed all the wondrous beauties of the score—giving them with a decision and a delicacy of coloration that was remarkable. Amadeo Bassi appeared for the first time as the dapper and heartless *Pinkerton*, carrying the part quite convincingly and singing with his usual fervor. This tenor is accomplishing wonders, for in addition to appearing in new rôles and working overtime he is constantly rehearsing on the new opera, "The Girl of the Golden West."

Miss Farrar was not in quite as good a voice as she was in "Tosca," which found her absolutely flawless. She gave a most impressive and telling impersonation of the rôle.

Mme. Gadski, with Cold, as "Aida"

Johanna Gadski, the third visiting star of the season, hurried from the far South—accumulating a cold *en route* in her anxiety to keep faith with the public, and appeared in the title rôle of "Aida" Wednesday evening. Chicago has had its share of "Aida" performances thus far this season, and it was a trifle unfortunate that the distinguished exponent of Wagnerian art should have been handicapped by a physical disability and unfortunately faced the smallest audience of the season, due to the fact of a blizzard that blew fierce opposition. Her *Aida* has in it dignity of poise, in decided contrast to many who have appeared in the part of the beautiful princess, but her royal *Aida* is not necessarily out of the picture. Eleonora de Cisneros appeared as *Amneris*, Nazzareno de Angelis was a stately and sonorous *Ramfis*, and Berardo Berardi was every inch a king. Nicola Zerola again came forcefully and picturesquely as the warrior *Rhadames*. His voice is not only large and sonorous, but it has a charm of color well adapted to the Verdi melodies. On this occasion "Celeste Aida"

was splendidly done—rang rich and round, and won the heartiest approval of the audience.

"Faust" with Miss Grenville and Dalmorès

The second performance of "Faust" was given Thursday evening. Lillian Grenville again graced the rôle of *Marguerite*, singing with such grace and freedom and acting with such naturalness and charm that she proved to be not only new and strange, but singularly satisfactory in her realization of the hapless heroine of the greatest love romance of the ages. The naturalness of her acting, the respect for



Jane Osborne-Hannah, as "Nedda," One of the Popular Favorites of the Chicago Opera Company

the music and the escape from straight-laced tradition, as well as her many personal charms, all combine to make her a charming *Marguerite*. Charles Dalmorès again lent his splendid figure and artistic personality to the part of *Faust*. The telling and consistent value of his characterization and the beauty of his visualization made him a most powerful and agreeable factor in this fatal progression. Hector Dufranne was the *Valentine*, and Gustave Huberdeau gave a new valuation to the part of *Mephistopheles*. He sings with a fine sonorous voice of most agreeable quality, always singing true and with musicianly insight. He gave rather a melancholy than a tricky devilish point to the work, but all parts of the conception were exceedingly well sustained. His work in the garden scene was well studied. Miss Scalfaro was the new *Siebel*, and failed to electrify.

Triumph for Lipkowska and Constantino

"Lucia di Lammermoor" is inevitable, and if it came a trifle late, last Saturday, the audience esteemed itself lucky because it had a pair of distinguished "guests," in the fair person of the brilliant and beautiful Russian singer Lydia Lipkowska and Florencio Constantino, the noted Spanish tenor, one of the most agreeable and accomplished personages on the operatic stage. Lydia Lipkowska is, undoubtedly, one of the greatest coloratura singers of her age on the operatic stage, a true exponent of *bel canto*, a reverent regarder of traditions, a graceful and attractive figure, well fitted by both art and nature to make the rôle of *Lucia* naïve, sympathetic and at the same time pathetically dramatic. She made the "mad scene" tellingly triumphant in every detail, recalling to memory many great artists who have preceded her in this test of vocal virtuosity. She was recalled ten times.

The moment Florencio Constantino appeared on the stage, a natty and gallant figure in the somber habiliments of *Edgardo*, he was recognized by the audience and greeted with much applause. It is rare and agreeable to find a singer who seems to sense all the inner values of operatic song so well and illustrate them so gracefully and spiritedly. Although *Edgardo* is an old-fashioned hero, Constantino invests him with such romantic grace that he becomes im-

mediately live and interesting. At the conclusion of the first act this favored and favorite tenor was recalled with his artistic consort before the curtain many times. These famous representatives of the Boston Grand Opera Company made good in the finest sense of the term and their return visit will be awaited with interest.

Sammarco Scores as "Lord Ashton"

The local forces were quite equal to their share of responsibility and Mario Sammarco made *Lord Henry Ashton* a powerful and picturesque aristocrat, impressive in action—rich and velvety in vocalism. Nazzareno de Angelis made a stalwart and sonorous *Raymond* and Emilio Venturini made a pleasant first appearance as *Lord Arthur*. Minnie Egener was successful as the faithful friend *Alisa*. Attilio Parelli

KURT FISCHER IN RECITAL

New Pianist of New England Conservatory Faculty Heard in Boston

BOSTON, Dec. 3.—Kurt Fischer, the well-known German pianist, who is the latest newcomer to the faculty of the New England Conservatory of Music, played this program on the evening of the 29th of last month, in Steinert Hall:

Chromatic fantasie and fugue, Bach; sonata in F Minor (passionata), Beethoven; Ballade in G Minor, Grieg; scherzo in C Sharp Minor and nocturne in F Sharp Major, Chopin; valse, "Impromptu," and "Rigoletto," paraphrase, Liszt.

Mr. Fischer at once showed himself a musician of solid acquirements and depth of sentiment. He treated the Bach fantasie and fugue, not only as a scholar, but as a romanticist, and such is the piece. The Beethoven sonata had the utmost depth of feeling, and the Grieg ballade plenty of color and the northern melancholy which makes it so distinctive and so charm-interesting to more southern ears.

Then Mr. Fischer showed his appreciation of Chopin. He gave much pleasure with the delicate, fanciful Liszt waltz and the sparkling concert paraphrase of Verdi's quartet. There was an audience of good size, and Mr. Fischer was cordially received.

CHICAGO SEASON SUCCESS

\$180,000 in Receipts During Four Weeks, Says Director Dippel

Andreas Dippel, director of the Chicago Opera Company, came to New York from Chicago December 5 to meet his wife, who arrived from Europe during the week, and to arrange the definite répertoire for the appearance of the Chicago company here later in the season.

"We have been very successful in Chicago," said Mr. Dippel, "and have taken in \$180,000 in the first four weeks. We expect to do as well the remaining six weeks, and are confident in regard to the Philadelphia season. The French operas, 'Louise,' 'Pélée et Mélisande' and 'Carmen,' have been the greatest drawing cards. I was sorry about the withdrawal of 'Salomé' because of the time and money spent on it, but its withdrawal was thought advisable because of some disagreement among the subscribers. We are thinking, however, of giving it in concert form. Miss Garden and Mr. MacCormack are now learning their parts in Victor Herbert's opera, 'Natoma,' which we are to give in Philadelphia. Of the new singers Caroline White, who is to sing the title part in 'The Girl of the Golden West,' has made an especial success."

Farrar Replaces Melba at Bagby's Musical Morning

Geraldine Farrar, Edmond Clément, tenor; Boris Hambourg, cellist, and Gaston Dethier, organist, were the artists who appeared at Mr. Bagby's first musical morning in all. Mme. Melba was to have been the star of the concert, but was suffering from laryngitis and Miss Farrar was substituted. With M. Clément she sang duets, and both also sang solo numbers delightfully. Mr. Hambourg's cello numbers furnished equal enjoyment.

Lecture Recital on Jewish Folk Songs

Platon Brounoff, the composer-pianist, gave a lecture-recital on Jewish Folk Songs at the Labor Temple, New York, Saturday evening, December 3. Mr. Brounoff has spent much time in collecting and arranging the traditional melodies of the Jews. In his recital he takes up the following kinds of songs: Lullabies, children's play-songs, love songs, wedding songs, family songs, religious songs and national songs. The work, which is all fully written out, is now in the hands of one of our most prominent publishing houses and will very likely appear from their press in the near future.

directed the opera and the ensemble was excellent.

Lillian Grenville's Success in "Tosca"

Saturday evening witnessed an interesting revival of Puccini's "Tosca," with Lillian Grenville in a most attractive as well as original representation of *Floria Tosca*. She acted the part with unusual force and fire—made a stunning picture, and caught the tragic shadows of the music that colors the splendid music of the Puccini score.

Amadeo Bassi was again a favorite figure as the long suffering artist, *Cavaradossi*, acting it judiciously and singing with all the fervor and finish that characterize his always earnest and artistic work. Franz Beck, another talented new singer of this organization, gave a conventional characterization of *Baron Scarpia*. C. E. N.

FULL WEEK OF MUSIC FOR INDIANAPOLIS

Cincinnati Orchestra, Illustrated Lecture on "Music Drama" and Ludwig Becker's Recital

INDIANAPOLIS, IND., Dec. 5.—The past week in Indianapolis has been exceptional for the number and importance of musical events. The second in the series of Ona B. Talbot's Subscribed Concerts on December 1 was a brilliant affair, musically and socially. The Shubert Murat Theater was well filled with a representative audience, and judging by the enthusiastic comments overheard in the foyer, the program of Tchaikovsky compositions given by the Cincinnati Symphony Orchestra, with Yolanda Mérö as soloist, was not "cavare to the general public." Leopold Stokowski repeated his former success as conductor, and gave a sympathetic and satisfying reading of the familiar Symphony, "Pathétique."

Mme. Mérö captivated both the cultured few and the uncultured many by her vivid interpretation of the second Concerto in G, op. 44, heard for the first time in Indianapolis.

On December 2 the members of the Woman's Club entertained their friends with an afternoon devoted to "The Music Drama." Mrs. William Line Elder read a paper which was comprehensive and showed a complete saturation with her subject. The illustrations of Charpentier's "Louise," Debussy's "Pelléas and Mélisande," Strauss's "Elektra" and "Salomé," and Puccini's "La Bohème," by Hugh McGibney, violinist; Adolph H. Schellschmidt, cellist, and Leon Sampaix, pianist, were really illuminating. The playing of M. Sampaix won great commendation, especially his rendition of the famous "Salomé" dance.

The first artist recital for the season of the Matinée Musicale was given at the prologue on November 30. Ludwig Becker, formerly concertmeister of the Theodore Thomas Orchestra, is a favorite with all those who admire scholarly violin playing, and his program on this occasion was well planned and delivered. In the C Minor Sonata of Grieg he had the able co-operation of Adela Carman, an ensemble player of distinction, and a member of the well-known Schellschmidt-Carman Trio. Gertrude Duffy, soprano, made her Indianapolis début after four years with De Reszke, and fully justified the advance encomiums of her beautiful voice and artistic individuality. Mrs. Frank Edenthaler played the accompaniments with the taste and distinction which characterize all her professional work. K. S.

Gives Recitals of His Own Compositions

Hallett Gilberte, the tenor and composer, has resumed his work for the season which bids fair to be the best he has ever enjoyed. During the past month he has filled a number of engagements in and around New York, and during December he is to give recitals of his own compositions in Rochester, Albany and Orange, N. J. On the 20th at the Claude Warford studios, a Gilberte evening will be given, and on Christmas night he will be the star at a concert in Loomis, N. Y. The first of the year he leaves for a tour of the Western and Southern cities.

Reinhold Von Warlich's Recitals

Reinhold Von Warlich, the Russian *Lieder* singer, has been a very busy artist since he began his American song recitals a few days ago. His early appearances have won the praise of both audiences and critics, which has also been bestowed upon the admirable pianist, Uda Waldrop, who is to Von Warlich what C. von Bos is to Dr. Ludwig Wüllner. Mr. Von Warlich and Mr. Waldrop will be heard in concert in the following cities in the near future: Des Moines, at the Highland Park Conservatory of Music; with the Liederkranz Club of St. Louis in that city; in Charleston, W. Va., Buffalo and Pittsburgh. Mr. Von Warlich will appear in Boston at Chickering Hall, December 15.

ST. PAUL ORCHESTRA PLAYS FOR 3,000 PEOPLE BEFORE STARTING ON TOUR



The St. Paul Symphony Orchestra, Walter Henry Rothwell, Conductor

ST. PAUL, MINN., Dec. 2.—The St. Paul Symphony Orchestra, Walter H. Rothwell, conductor, played the third symphony concert of the season, before nearly 3,000 people, in the Auditorium, Tuesday night.

Mozart's beautiful Symphony in E Flat Major was presented, Mr. Rothwell demonstrating with deftness and clarity the grace and charm of this exponent of the

classic school, also the plasticity of the orchestra as a medium of artistic presentation.

In contrasting style and throbbing with the modern spirit of Russia and France were Tchaikovsky's "Italian Capriccio," op. 45, and Chabrier's "Joyeuse Marche."

Josef Hofmann was the assisting soloist, and Rubinstein's Concerto, No. 4, op. 70, in

D Minor, his principal number. While the vision of a great artist calling for expression brought into requisition the extreme dynamic resonances of the piano, there was still much delicate coloring to give balance and distinction to the pianist's masterly production of a master work. A deafening applause relieved the tension of an audience taut with admiration.

Mr. Hofmann's solo numbers were Chopin's Ballade in A Flat Major, the ever-familiar but beautiful Nocturne in E Flat Major and the B Minor Scherzo.

Manager Charles L. Wagner is busy arranging the details of the orchestra's first road tour, to take place during the holidays. Dubuque, Chicago and Milwaukee will be visited.

F. L. C. B.

SOUND A HALT TO EASTERN MANAGERS

Los Angeles Audiences Suffer From a Surfeit of Musical Entertainment

LOS ANGELES, CAL., Dec. 1.—In spite of the congestion of musical affairs in Los Angeles lately, Liza Lehmann and her quartet were greeted with a large audience at Simpson Auditorium, last Thursday evening.

And in spite of the begging and pleading of Western managers, the Eastern purveyors of musical attractions persist in sending them West in blocks of half a dozen, regardless of local musical enterprises that the public are bound to support. The result is decreased houses and disgruntled impresarios, who are inclined to blame the local management rather than their own failure to co-operate.

In the first six weeks of the current musical season, Los Angeles has been called on to furnish audiences for Scotti, Pasquali, Gadski (twice), Arriola (thrice), Yaw, Liza Lehmann and Gogorza. Add to this list four weeks of grand opera, two symphony concerts, concerts by the Ellis and Orpheus clubs (which latter the *Examiner* calls the "Orphans' Club") and you have a list that is too much for a city no older than Los Angeles.

For age does count. We have tripled the size of the city in the last decade, the census tells us, but people do not come out here to make a specialty of concert going. It takes at least half a generation to get to that point. We have stood it bravely this Fall, but the congestion was too much for some of the attractions and the audiences were not up to the mark. Who loses? The artist and the Eastern manager. Not the local manager. In the sum total he comes out the gainer. Whose fault is it? The man who lays out the tours in his eastern office.

But to Liza Lehmann. The catchy songs of Miss Lehmann were cleverly sung and are of a character to give much pleasure to a general audience. The musician would be more interested in the musicianly treatment given the piano scores by the composer.

The Bevani Opera Company has finished a month's engagement with Manager Behymer at the Auditorium, presenting "La Bohème" as its best card in the final week. While the cast for this opera was not a notable one, a fair presentation of the work was offered and the stage manager made the most of his opportunities. The hit of the performance was the singing and acting of Helen Newcombe, a Los Angeles product. She sang *Musetta* with a sprightliness that gave a needed zest to the performance. Though her voice is not notably large, it is of beautiful quality and was skilfully used.

Archibald Sessions has exchanged organs with Arthur Alexander, of Paris. Charles Bowes, now singing in Paris, writes me that Mr. Alexander, who comes to the organ of Christ Church, is an excellent organist and an unusually good tenor. Bruce Gordon Kingsley, once heralded as

the "greatest organist in the world" and formerly organist at the Auditorium, is now the musical critic of the *Hearst Examiner*. That paper has been sadly in need of a well-informed musical writer and in Mr. Kingsley it has found one who has large knowledge of music and a smoothly flowing pen.

At Pepito Arriola's third recital at the Simpson he played a program that delighted a good sized audience.

L. E. Behymer, the Los Angeles manager of all its principal musical enterprises, has secured the lease of the new theater erected in San Diego by John D. Spreckels. This marks a new era in the development of Behymer's managerial abilities. W. F. G.

Russian Symphony Accompanies Performance of "Mary Magdalene"

Musical accompaniments of an elaborate nature were given to the performance by Olga Nethersole and company of Maeterlinck's drama, "Mary Magdalene," when, for the first time on any stage, it was presented at the New Theater Monday evening, December 5. The Russian Symphony Orchestra rendered the accompaniments, its leader, Modest Altschuler, having arranged several Hebraic and other Oriental melodies for the occasion. The music begins with a tribute to Minerva, followed the notes and tones carrying the atmosphere of the desert, and a hymn to nature. The music in the first two acts is considered important, as it is intended to convey a change of atmosphere, and to make apparent the transition in the character of *Magdalene* after having heard the voice of Christ. During an intermission a soprano solo is introduced, as well as a passage characterizing the Roman lover, Verus. In the beginning of the second act there is a song of a slave, an old Hebraic melody which takes the voice and harp. The performance closes with the resurrection music based on the Gregorian chants.

Tetrazzini Allowed to Sing for Manager Leahy with Half Receipts Bonded

Oscar Hammerstein's differences with Mme. Luisa Tetrazzini were settled, temporarily, at least, when, on Monday last, Judge Lacombe, in the United States Circuit Court, directed the singer to proceed in the execution of her arrangement with William H. Leahy for a series of thirty concerts at \$2,500 per concert. Half the proceeds of these concerts must be deposited at interest with a trust company in New York, under the control of the court, to await the final disposition of the suit instituted by Hammerstein for a permanent injunction to restrain the singer from appearing under any other management than his own. The singer's attorney said that his client would gladly comply with Judge Lacombe's order, and Mme. Tetrazzini left New York for San Francisco on the same day.

Mme. Gadski in Memphis Concert

MEMPHIS, TENN., Dec. 1.—Mme. Johanna Gadski made her second appearance in Memphis on Wednesday night. Her voice was in perfect condition, she was magnificent in appearance and threw such intensity and vividness into her singing that the audience was spellbound. Mr. Scheinder did some beautiful work as accompanist.

S. B. W.

MME. ZEISLER INTRODUCES NEW SONATA BY AMERICAN COMPOSER

Work by Arne Oldberg a Feature of Her Annual Chicago Recital, Which Shows Her at Her Best—Operatic Favorites Appear at Sunday Campanini Concert

CHICAGO, Dec. 5.—Fannie Bloomfield Zeisler gave her annual concert under the direction of F. Wight Neumann Sunday afternoon in Studebaker Theater, attracting an enthusiastic audience that filled the

house. She did the most brilliant and effective playing that has marked her appearances for several seasons past, and it was fortunate that a local artist, so thoroughly deserving of respect and approval, should be held in such happy esteem as was particularly demonstrated on this occasion. Before she had progressed far in her program the stage looked like a bed of flowers.

She opened her program with a brilliant reading in the Liszt transcription of the Mendelssohn "Wedding March," succeeding it with a group of selections from the Romantics, three difficult Chopin numbers having particularly brilliant and poetic revelation. The unique and central feature of her program was a new Sonata from the clever pen of Arne Oldberg, a local composer, who has achieved not a little distinction and is entitled to further honor for an attractive contribution to this line of literature for the piano. Mr. Oldberg's writing proves him to be a serious as well as an original composer who has ideas that in themselves have breadth. He reveals them with no little strength, giving them sufficient coloration to make them alluring and attractive. Mme. Zeisler played the piece with marked sympathy and a technical verve that made its melodic ideas not only stand forth but swing vigorously. At the conclusion of the three movements she was recalled several times and there were loud calls for the composer, who was a modest auditor. He finally found his way to the stage and was allowed to bow his acknowledgments in company with the brilliant expositor of his musical ideas. The final portion of the program was made up of the lighter literature that Mme. Zeisler flung from the keyboard as easily as though they had been child's play, particularly praiseworthy being the Rubinstein "Melancholie."

Luella Chilson-Ohrman attracted a fashionable clientele that crowded Music Hall Sunday afternoon, giving a program that had a wide range of interest in a style that was at once surprising and delightful. A woman gifted with a rare personal attraction, a voice of fine quality, and a style that reflects credit upon her distinguished preceptor. It opened with an air from Bach followed by a charming Pastoral from Veracini and Schumann's "Auftrage." Following came three modern songs of Oscar Meyer, Max Reger and Wolf, all delight-

fully done. And the charming cantatrice made a great success with a recitative and aria from "L'Enfant Prodigue," of Debussy, giving that peculiar valuation of intonation that the French music requires for its perfect investment. Sidney Homer's "Dearest" had sympathetic revelation. Among the local composers represented on this tactful and pleasing program were Herman Devries, Arthur O. Anderson, and Lulu Jones Downing.

The Campanini popular concert, which is truly popular in the best sense of the word, attracted a fourth large audience Sunday afternoon at the Auditorium. The afternoon opened with Haydn's famous symphony known as "The Clock," which was so skillfully and so delicately done under the baton of Cleofonte Campanini that it gave a new idea as to the scope of his musicianship as far more comprehensive than the merely modern mood of the French and Italian school are concerned. Subsequently his orchestra played Weber's "Invitation to Dance" in ravishing style and gave an impressive reading of the Finale to Wagner's "Rheingold." The soloists of the day were that splendid and stalwart basso, Gustave Huberdeau, the beauteous Mme. Tina di Angelo, who made a finer impression than at any previous appearance in an aria from "La Favorita," and the accomplished tenor, Edward Waner, who gave an air from Debussy's "L'Enfant Prodigue." Mme. Bressler-Gianoli appeared for the first time in these programs and made a pronouncedly favorable impression. Marguerite Sylva sang several selections brilliantly and Marie Cavan, the new beauty of this company, made a hit at her first opportunity on this occasion. Alice Zeppilli impressed the audience with the fullness and colorful character of her voice. Hector Dufranne filled an important interval with finished music and it remained for Nicola Zerola to give the heroic tenor note that delights the public so mightily as the final soloist of this big program, with an air from "Andrea Chenier."

C. E. N.

Boris Hambourg's Success

Since his début in this country in November, the American popularity of Boris Hambourg, the cellist, has increased in leaps and bounds. Mr. Hambourg has been heard in many concerts this season and all of his audiences were enthusiastic in the recognition of the cellist's playing. Mr. Hambourg is to appear as soloist with the Theodore Thomas Orchestra of Chicago, on January 20 and 21.

Borchard With Haarlem Philharmonic

Adolphe Borchard, the French pianist, will be the soloist at the concert to be given by the Haarlem Philharmonic Society at the Waldorf-Astoria, December 15. He will also be heard in recital in Pittsburgh on December 8; Baltimore, on December 13, and in Stamford, Conn., December 6.

A Warm Admirer of Massenet Is Mme. Lipkowska of Boston Opera Co.

BOSTON, Dec. 5.—"In my opinion Massenet is one of the real great masters of the modern school," said Mme. Lydia Lipkowska, the talented prima donna soprano of the Boston Opera Company, in an interview with the MUSICAL AMERICA representative last week. "Long after the extremes of the modern opera school have disappeared," resumed the singer, "Massenet's music will continue to enchant opera-goers. I am looking forward with the greatest interest to an appearance in 'Manon' a little later in the season and will also present a new conception of the part of *Thaïs* in another Massenet opera before the close of the present opera season in America. To me Massenet's music is wonderful in many respects and I cannot tell you how much I enjoy singing it. Massenet has rearranged some of the music in *Thaïs* for me so that it will better suit my voice."

Massenet has taken a decided interest in the appearance of Mme. Lipkowska in the title rôle of *"Thaïs"* and has made the statement that he believes she will be ideal in the part and will give it a strikingly dramatic interpretation.

Mme. Lipkowska has gained an enviable reputation in America as a singing actress and her appearance, therefore, in such operas as *"Manon"* and *"Thaïs,"* which will give full play to all of her abilities in this direction, will be looked forward to by her many admirers.

It is not surprising that Mme. Lipkowska is anxious to see certain important Russian operas produced in America for she not only has an extensive répertoire in these operas and naturally loves to sing them in her native tongue, but she also is possessed of a patriotic desire to see her favorite

Russian composers better known in this country in operatic circles.

"I would like very much to see Russian opera secure a foothold in this country," said she, "and I am sure that if such operas as Rimsky-Korsakoff's 'The Czar's Bride' and 'Pskovitaine' and Mussorgsky's 'Sadko' were given they would be enjoyed and applauded by American audiences. Then there is Glinka's 'Life for the Czar,' another work of genius. All Europe is acquainted with Russian opera and America hardly knows it."

Mme. Lipkowska sang last week in Montreal for the first time, appearing in a production of *"Lakme,"* in which she triumphed last season before many Boston audiences. She was applauded to the echo and an effort is being made by the directors of the Montreal Opera Company to secure her for other engagements this season. She sang last Saturday in Chicago in a performance of *"Lucia."* She is to be heard here in parts in which she has not previously appeared, including *"Romeo and Juliet,"* and will also appear in *"Don Pasquale"* during the season. Her répertoire for the present season in Boston includes ten or twelve operas. She possesses a voice of unusual warmth and color and her personality on the stage is such that she makes lasting friends of her hearers.

After the close of the Boston season Mme. Lipkowska will return to Europe, and it is probable she will sing in both London and Paris during the season. She has had a flattering offer from South America, but it is doubtful if she will go there, and she will return to Boston next season for her third consecutive year. D. L. L.

HOFMANN'S THIRD RECITAL

Large Audience Enjoys Program Including Some of His Own Compositions

Another immense and enthusiastic audience greeted Josef Hofmann when he gave his third piano recital of the season in Carnegie Hall last Saturday afternoon. His program was an interesting one, including as it did a Bach toccata and fugue, a set of Mozart variations, Beethoven's sonata, op. 111, Chopin's C Sharp Minor Waltz and Scherzo, and his "Chant Polonois," Schumann's great fantasy in C, two Rubinstein numbers and a set of four "Character Sketches" by Hofmann himself. The pianist was in splendid trim, producing so powerful an effect upon his hearers that at the close of several of his numbers they remained sitting in silence as if spellbound, forgetting for several moments to applaud. The one blot on the program was the interminable variation movement of the Beethoven sonata, which all Mr. Hofmann's artistry could not make interesting and which every pianist who at-

tempts this work should conscientiously omit. The marvelous Schumann Fantasy, which one hears so seldom, was unfolded in glowing colors and surcharged with passion and poetry. The Hofmann compositions are clever and musicianly. After the recital the pianist played Schumann's "Traumeswirren" and several other encores.

WOULD SELL THE MANHATTAN

Oscar Hammerstein Will Live Henceforth in London

Oscar Hammerstein has announced his willingness to dispose of the Manhattan Opera House if he can get a satisfactory price for it. "I have had an offer from the vaudeville syndicate for the Manhattan Opera House, and I may accept it," he said last week. "The point is that I must go to London in a few weeks, and I don't want to have anything in New York on my mind. I want my mind entirely clear for the London Opera House.

"While I myself cannot give grand opera for ten years," continued Mr. Hammerstein, "I have no doubt that the Manhattan will again house a grand opera company at the end of the four-year period. A famous Italian impresario wished to take it this year, and was willing to put

\$1,000,000 in the enterprise. It was only because of my contract with the Metropolitan that he did not do so.

"Henceforth I will live in London, as I cannot run my opera there from New York. I am willing to sell all my theaters here if I can get my price."

CHICAGO'S NEW QUARTET

First Concert Is Given by the Chamber Music Society

CHICAGO, Dec. 5.—The first concert of the new series given by the Chicago Chamber Music Society was given Saturday morning, in the foyer of Orchestra Hall, and proved to be not only satisfactory, but surprising in the matter of a choice program and the remarkable beauty of its revelation. The string quartet, enlisting Hans Letz, Hugo Kortschek, Franz Esser and Bruno Steindel, leading lights of the Theodore Thomas Orchestra, have joined to guard the finest interests of musical art in a fashion that is eminently praiseworthy.

It would be difficult to recall a finer reading of Beethoven's B Flat Quartet, op. 130. Again in the Haydn quartet the work was smooth and satisfying, and the reading showed sound musicianship. The program opened with Schubert's D Minor Quartet. C. E. N.

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Dear MUSICAL AMERICA:

By the time most of your readers receive this issue, the fate of Puccini's new opera will have been decided. I confidently expect the verdict to be favorable, but tempered by considerable criticism of the score.

One of the points at issue will naturally be whether an opera with a purely American plot and subject can be substantially and satisfactorily presented before an American audience, by singers, who, with a single exception, represent almost every nationality except our own. True, all the artists have had the benefit of the expert direction of David Belasco, who wrote the play from which the libretto of the opera is taken, while many of them are sufficiently acquainted with our life and habits to enable them to give at least a fair representation of American character.

Personally, I would have preferred to have seen the opera given with as near an American cast of singers as possible, particularly as there are a number of Americans in the Metropolitan company who certainly could have done justice to the music. Whether Caruso and Destinn will do better than Riccardo Martin and Fremstad would have done remains to be seen.

* * *

How far does the success of an opera depend upon what I would call the "illusion"? Here, without in any way desiring to be personal, I cannot avoid the fact that many opera singers, as we know, do take on flesh. Of these: Caruso and Destinn are notable examples. While we must admit that there are certain parts where this would not militate, it may do so in Puccini's new opera. As a prominent artist said to me the other day, the foreign singers, and particularly the Germans, let themselves go; they do not take as good care of themselves as the Americans do.

Take many of the foreign singers who have risen to the height of their profession, and contrast them with some of our American singers, such as Louise Homer, for instance, who, to-day, after singing many years, is not merely a great artist and a splendid singer, but has preserved her fine figure. Look at Fremstad, Martin, Wither-spoon.

The life of an artist is at best a trying one. It is impossible to eat heartily before a performance. The performance itself is a great physical strain. This develops a very distinct appetite, with the result that most of the singers are accustomed to eat and drink freely after their work is done. Then they go to sleep till late the next day, unless rehearsals prevent, all of which makes for flesh, and we all know "the ills that flesh is heir to," including an inability to portray that quickness of movement which many roles demand, and without which, it must be admitted in all fairness, "illusion" must suffer, and so we have to be content with great singing.

And, if I may be permitted, without trespassing upon your patience, I would illustrate the point further, by contrasting the performance in the last act of "Aida," given the other night, by Caruso and Destinn, with that given years ago by that great Italian tenor, Campanini, and Mlle. Rossini, whom old opera-goers will remember. Their performance would have been great drama without the singing. With what a magnificent outburst Campanini welcomed *Aida* as she made her appearance in the crypt below the Temple! How he struggled to find an opening to escape with her! How the dying scene developed into a climax that held the whole house breathless!

Now take the last scene as it was given by Caruso and Destinn. Comfortably and amiably leaning one against the other, without any action whatever, they sang the final duo with ravishing beauty, but they sang it just like two eminent artists would at a Sunday concert in the subway.

* * *

There is one point with regard to which

I think operatic managers should have supreme authority, and that is, the insistence, even with the principal stars, that they shall not adopt a costume which is incongruous and in some cases absolutely ridiculous.

Take for instance the performance of "Traviata" the other night. There we had the whole company, including the chorus, dressed in a costume of one hundred years and more ago while Mme. Melba dressed in the costume of 1830. That is to say, all the company wore white wigs and the dress of that time, while Melba appeared with her own black hair and in a flounced dress of the period of 1830, and also with the short white kid gloves of that time. Certainly the contrast between the costuming was, as I say, not only inartistic, but ventured upon the ridiculous. As for "illusion," such a thing was wholly impossible. Naturally the performance suffered. However, Melba sang with a charm, grace and distinction which was truly wonderful, when we consider the many years she has been before the public, and, as I believe I told you before, Melba at her worst is better than most of the others at their best. The ease and grace with which she sings might also be copied by some of our modern singers who cannot produce a phrase without effort, and think that volume of sound will make up for lack of intensity, which it never will. That brings me to another point which shows how a manager like Gatti-Casazza gets involved in a difficult position.

As you know, Mme. Rappold took the part of *Leonora* in the production of time-honored "Trovatore." She had the disadvantage of singing with Slézak, for whom the management apologized on account of his indisposition (and he certainly did have a bad cold), although, on the other hand, she had the assistance of Amato, who, with Mme. Homer, virtually carried the opera.

Now what is a manager to do with regard to newcomers on the operatic stage, and especially with regard to those who are Americans? In minor roles they make a successful débüt; they improve for a season or two. The manager is expected to give them a chance. If he does not, he is accused of discriminating against native talent, and if he does, as in the case of Mme. Rappold, he is accused of giving opera that is not worth \$5 a seat.

Now it must be admitted, with all desire to be kindly, that Mme. Rappold's portrayal of the rôle, which, of course, in the minds of many was contrasted with the performance of great prime donne in years past, was, while painstaking and satisfactory, lacking in dramatic intensity, and sufficiently lacking also in voice to fail to make that strong impression on an audience which is necessary for the opera to carry its meaning in our day, for, with all due deference to the genius of Verdi, "Trovatore" can no longer satisfy us unless it is rendered by artists of the highest rank and distinction.

* * *

While discussing the subject of the difficulties of the manager's position, let me refer to a paragraph in a screed gotten out by our good friend Meltzer in last Sunday's *American*, in which he said: "The Metropolitan should not be a Wagnerian 'Festspielhaus,' or what a distinguished brother critic once described as a 'Faustspielhaus.' Nor was it meant to be a 'Carusel.' If the manager of the Metropolitan could hear what is muttered between the acts in the lobbies and in his artists' dressing rooms, he would know that the great opera-going public is not pleased with the programs he is giving them."

Frankly, is this a fair statement of the case? Mr. Meltzer may be right in saying that some of the old-timers, who would be disgruntled if the Angel Gabriel came down and ran the opera season, have found fault, but, are they justified in doing so, and do they represent the great opera-going public? Let us see what has been done so far.

In the first four weeks of the opera season, Gatti-Casazza has revived Gluck's "Armide;" he has given a number of Wagnerian, besides a number of Italian operas, with excellent casts, as good as any that could be found in any of the great cities of Europe to-day. Possibly he has given German opera more show than some would like, being perhaps inclined by an unnatural desire to convince the lovers of German opera that he is in no way disposed to give it an inferior position, as he had been accused of, during the stress and storm period between him and Dippel. Then within the month Mr. Gatti-Casazza has prepared new works for production, and actually has produced the most important operatic novelty of the season, with Puccini's "Girl of the Golden West." Is it fair to say then, taking what is being done in opera in London, Berlin, Paris, Vienna and Milan, to say that Gatti-Casazza is not fulfilling the promises which were made by the directorate, and that the public have any fair reason to be dissatisfied?

Gatti-Casazza cannot create *prime donne*, great tenors, baritones and basses, and, if we have not the great singers which we had but a few years ago, the performances must suffer by comparison, though they may be excellent themselves.

The great trouble with the critics is, that most of them, like Mr. Meltzer, have heard too much opera and are getting blasé. They fail to realize the fact that while many of the old operas may incline them to take to the woods or to drink, these very same old operas are very new to the rising generation, and that "Faust," "Traviata," "Trovatore," etc., are just as much enjoyed by the young people who are just beginning to go to the opera as they were by the eminent critics themselves when they first heard them. If the critics would try to place themselves in the position of those who haven't heard everything that has been going on for years and years and years, they would do more justice by their readers and they would also have an easier time themselves.

* * *

This tendency to be captious I find cropping out in the case of that fine musician Hertz, who is the principal conductor of German opera this season. A year or so ago, it was customary to read in all the daily papers such lines as this: "Hertz conducted with his usual ability and distinction; he brought out all the fine points," etc., etc., or "There is no one to-day we know who can conduct a German opera with the same skill and finish that Mr. Hertz does," etc., etc. And so it went.

To-day, however, we learn that Mr. Hertz is beginning "to drag the tempi," that "the brasses are altogether too sonorous," that "they drown the voices of the singers." I will admit that I myself have on one or two occasions agreed with the latter statement, but what if much of this criticism depends upon the point of view of the critic, or, rather upon the particular place in the parterre where he was sitting?

A critic who will be seated on the left side of the house, pretty well to the front, will naturally be overcome by the volume of tone proceeding from the brasses in the orchestra, while, on the other hand, critics seated on the right side of the house, well to the front, where most of them have been sitting for years—till their seats need re-cushioning—are very apt to get an impression that the time is occasionally being dragged.

A man cannot judge of an orchestral performance if he is too near the big drum, or the brass, or the strings. The other night I tested this, at the performance of "Lohengrin." I got out of my seat, which was on the left side, and where I had a splendid opportunity of being deafened by the noise of the brasses, though that was compensated for by my being able to watch the manner in which Mr. Hertz managed to get his white waistcoat over his ears

and down again, in the excitement of his work. I listened from various points in the auditorium, particularly at the back of the parquet, and afterward upstairs, and I found that I received an entirely different impression of the work of the orchestra to that which I received when I was seated on one side of the house. I would maintain, therefore, that no writer for the press is justified in criticising the performance, and particularly the performance of the orchestra unless he is seated in a place sufficiently remote from the orchestra itself and sufficiently central to enable him to get a fair impression of the work actually being done.

* * *

Have you heard the Balalaika Orchestra? If not, let me advise you to do so the first chance you get. It is not merely that the instruments these Russians use are interesting because unknown to us, and appear to be a primitive form of mandolin and guitar, but that the orchestra plays in a style which should set a good many string orchestras thinking, and teach an excellent lesson to even some of our best and most noted mandolin clubs. We are so accustomed to the roar of the great orchestra that it is something new, as well as inspiring, to listen to an orchestra that can develop charming *nuances*, with piano effect. Then, too, the director, Mr. Andreeff, can teach some of our conductors how to have the players absolutely in hand, without all the posturing, grimacing and tumbling over oneself of which we have seen too much with many of even our most noted conductors. His movements have distinction and are firm, but are always graceful and so do not offend the eye.

Pity that the players did not adopt the Russian peasant dress, for their instruments are used by the Russian peasantry. It would have created the proper atmosphere. Then, too, it seemed to me that the interposition of singers, however excellent, with Italian and other songs, was a mistake. They take one out of the illusion which has been created. Would it not have been better to have had a dozen or so Russian peasants, singing some of their folk songs, and a Russian singer or two for the solos?

* * *

Query: What is a bribe?

It was said of the musical reporter—he could scarcely be dignified by the name of critic—of a second-rate German paper that he had accepted a bribe.

The Baroness Senfft von Pilsach, a lady famous for her wit, beauty and pianistic talent, and well known as a friend of Von Bülow, Liszt and other notables of the day, when asked if she believed it, answered indignantly, "Certainly not." After a few moments' thought she added, "No, one simply cannot call ten marks a bribe."

The reporter looked for work elsewhere.

Your, MEPHISTO.

KOCHAN PLAYS WITH DAMROSCH ORCHESTRA

Bohemian Violinist Makes Excellent Impression—Strauss Waltz Captivates

Jaroslav Kocian, the Bohemian violinist, who has not been heard in this country for several years, made his only New York appearance of the present season as soloist with the New York Symphony Orchestra



Jaroslav Kocian

at its concert in the New Theater last Sunday afternoon. He played Lalo's "Spanish Symphony" and was given a royal welcome after each movement and at the close of the work.

Mr. Kocian's performance was, on the whole, of a character to make one regret that he cannot be heard oftener this winter. The

acoustics of the New Theater are not most favorable to the solo violin and there were moments when the player's tone seemed exceedingly small in volume. But, on the other hand, it was consistently pure and sweet in quality. His intonation was excellent and from a technical standpoint his work was quite beyond reproach. Complicated passages of all kinds were dashed off without the slightest show of difficulty. It is only in the matter of emotional expression that Mr. Kocian's performance leaves room for a lit-

tle disappointment. He should, nevertheless, be credited with a sprightly rendering of the vivacious rondo movement, which is the best part of Lalo's composition.

The orchestra's program consisted of the Fourth Symphony of Brahms, Dvorák's "character piece" entitled "In the Spinning Room," and Strauss's waltz, "Seid Umschlungen Millionen." In regard to the latter it is a matter of congratulation that Mr. Damrosch has set other conductors a good example in following out Hans von Bülow's advice relative to the use of Strauss waltzes on programs containing symphonies and other weighty matters. It is only pedantic snobbishness or a fear of critical censure that debars these truly inspired works from more frequent hearings under such circumstances. The waltz in question has the exhilarating qualities of champagne and was received by the audience with every mark of pleasure. The same was true of the Dvorák idyll, a ravishingly beautiful little creation, brimful of lovely melody and shimmering instrumental colors. Thanks to the assiduous propaganda in favor of musical sensationalism, no one has hitherto taken the trouble of giving this piece a hearing in this country.

Both it and the Strauss number were excellently played and they were all the more welcome, coming as they did after the mortally dull Brahms symphony. In this the work of the orchestra gave far less satisfaction, and its tone was wooden and muddy.

Press comments on Mr. Kocian's playing:

The young Bohemian violinist has certainly developed and impressed me yesterday as a player of decided temperament and artistic and technical attainments.—Reginald De Koven in the *World*.

His tone sounded somewhat small, though remarkably pure, while his technic was above reproach.—*Evening Post*.

Mr. Kocian's tone is not large, but he plays almost invariably in tune and his phrasing is that of an artist.—*Herald*.

Cavalieri to Sing "Carmen" in Paris
PARIS, Nov. 29.—Lina Cavalieri has been engaged to play the rôle of *Carmen* at the Opéra Comique next Spring.

ITALIAN WEEK AT THE METROPOLITAN

Familiar Operas Repeated During Season of Preparation for
 "Girl of the Golden West"—A Revival of "Trovatore"—
 "Armide" Gains Increased Favor at Repetition

Metropolitan Opera Calendar, Week of Nov. 30 to December 6

"ARMIDE," by Gluck, Wednesday evening, November 30, with Fremstad, Caruso, Amato, Segurola, Louise Homer, Alma Gluck and others in same cast as preceding performance.

"IL TROVATORE," by Verdi, Thursday evening, December 1—Leonora, Marie Rappold; Azucena, Louise Homer; Inez, Emma Borniggia; Manrico, Leo Slezak; Il Conte di Luna, Pasquale Amato; Ferrando, Giulio Rossi; Ruiz, Pietro Audisio; Un Zingaro, Eduardo Missiano; Conductor, Vittorio Podesti.

"MADAMA BUTTERFLY," by Puccini, Friday evening December 2, with same cast as on November 19, excepting that Rita Fornia replaced Mattfeld as Suzuki.

"CAVALIERIA RUSTICANA," by Mascagni, and "I PAGLIACCI," by Leoncavallo, Saturday afternoon, December 3, with same casts as previously, excepting the Nedda of "I Pagliacci," sung by Alma Gluck.

"AIDA," by Verdi, Monday evening, December 5, with Caruso, Amato, Homer and others of usual cast and Marie Rappold a new Aida.

Opera and casts for the remaining performances of this week and continuing to December 14 were announced as follows:
 Wednesday evening, "DIE WALKURE," Mmes. Weidt, Morena, Wickham; MM. Burrian, Soomer, Hinckley; Conductor, Hertz. Thursday evening, "LA BOHEME," Mmes. Farrar, Alten; MM. Jadlowker, Scotti, de Segurola, Didur, Pini-Corsi, Audisio; Conductor, Toscanini. Friday evening, "LOHENGREN," Mmes. Fremstad, Homer; MM. Slezak, Goritz, Hinckley, Hinshaw; Conductor, Hertz. Saturday matinée, "FAUST," Mmes. Farrar, Fornia, Mattfeld; MM. Jadlowker, Rothier (début), Gilly, Begue; Conductor, Podesti. Special, Saturday evening, Première of Puccini's "THE GIRL OF THE GOLDEN WEST," Mmes. Destinn, Mattfeld; MM. Caruso, Amato, Gilly, Didur and others; conductor, Toscanini. Next week, Monday evening, "LA TRAVIATA," Mmes. Melba, Maubourg; MM. McCormack, Amato, Rossi; Conductor, Podesti.

PREPARATIONS for the première of "The Girl of the Golden West" on Saturday evening, December 10, so occupied the Metropolitan Opera Company that no novelties were attempted for the week of November 30 to December 6. With the exception of the second performance of Gluck's "Armide" it was a week of Italian opera exclusively. All of the productions had been given previously at the Metropolitan this season with the exception of Verdi's well-worn "Trovatore," which claimed attention on Thursday evening, December 1.

The good old tunes of "Trovatore" were sung with very good spirit, though perhaps with not so much as might have been the case had not most of the forces of the company been mainly concerned during the week with the new Puccini work. Leo Slezak sang *Manrico*, one of his best rôles, under the handicap of a severe cold, and apologies for him were distributed with the programs. Nevertheless, there was considerable effectiveness in his singing even though his desire to spare himself as much as possible was most of the time evident. Amato's glorious voice in the part of the *Count of Luna* easily gained him the principal honors of the evening. It is difficult to do justice to the merits of this gifted and indefatigable baritone, who has appeared more times at the Metropolitan this season than any other principal member of the company and whose singing has been invariably on the same lofty plane of artistic excellence. Mme. Homer sang with pure tone and acted with fire as *Azucena* and Mme. Rappold's clear soprano was adequate to the demands of *Leonora*.

Mr. Slezak's continued illness caused a cancellation of the scheduled performance of "Tannhäuser" on Tuesday evening, December 6.

"Armide" was repeated on Wednesday evening of last week with the same cast as at the opening performance. The beauties of Gluck's fascinating score gained on a second hearing, but there would have been greater gain had some of the rather tiresome ballets been curtailed. The audience was large and listened with intentness to the sweetly charming music, which contrasts so restfully and melodiously with the noise and clamor of much in modern opera. The maintenance of this opera in the répertoire will be a tribute to the good sense of the Metropolitan management and the good taste of its patrons.

Again Olive Fremstad's superb portrayal of the dominant and exceedingly exacting title rôle surprised and gratified her hearers. In subtle details or in the larger emotional and dramatic aspects of the rôle there was always the delicate coloring or the sweeping power that the action and music called for, and the impression Mme. Fremstad imparts both as singer and actress is one not soon to be forgotten. It is hard, too, to pass by a performance of this work without a word of gratitude for the lovely voice of the charming Alma Gluck as well as for the performances of Amato, Caruso, Segurola, Gilly, Reiss, Rappold, Homer and the others in the remarkably strong cast. Toscanini's conducting was a chief cause of rejoicing.

"Madama Butterfly" was sung for the second time of the season on the evening of Friday, the 2d, with Rita Fornia as the

only newcomer in the cast. She replaced Marie Mattfeld as *Suzuki* and repeated a performance often noted in preceding seasons for its vocal richness and grace of acting. Miss Farrar and Messrs. Martin and Scotti gave of their best in their familiar impersonations.

The repetition of the Siamese twins of opera, "Cavalleria Rusticana" and "Pagliacci," at the Saturday matinée, was notable for the first appearance of Alma Gluck as *Nedda* in "Pagliacci." Mme. Gluck was a delight to look upon and the engaging qualities of her voice were gratefully in evidence. Histrionically she was not so impressive. Caruso's "Ridi Pagliaccio" was received with customary furore.

"Aida" had a second performance on Monday evening, December 5. Mme. Rappold in the title part furnished the only change from the usual cast. Her voice always has beauty and she used it with generally excellent effect in this rôle. Caruso sang the music of *Rhadames* with the luscious tonal quality that makes him a joy forever in this opera, however much he may fail to realize the warrior of Egypt in appearance and acting. Amato sang superbly as *Amonasro* and Mme. Homer was an efficient *Amneris*. Toscanini conducted.

At the Sunday evening concert Alexander Heinemann made his appearance in songs by Beethoven, Schubert and Loewe. His powerful baritone was employed with stirring effect. Herbert Witherspoon, Florence Wickham, Bella Alten and Carlo Galeffi were other soloists and Josef Pasternak conducted the orchestra for the "Lohengrin" overture, Tschaikowsky's "1812" overture and other numbers.

MISS MERO IN KANSAS CITY

Hungarian Pianist Enthusiastically Received in Recital

KANSAS CITY, Mo., Dec. 3.—Yolanda Méró, the Hungarian pianist, played here for the first time on Tuesday evening in the casino. The audience was not a large one, but was most enthusiastic. When Mme. Méró had played only a few chords of the Bach-Stradal opening number her hearers knew that they were listening to an artist of the first rank. Other numbers which were especially well received were the dainty Mendelssohn Capriccio in F Sharp, a waltz by Merkler and the Liszt Rhapsodie No. 2; her interpretation of the Rhapsodie was the most beautiful I have ever heard.

On Friday evening Edward Kreiser played the opening recital on the new \$30,000 organ which R. A. Long recently presented to the Independence Boulevard Christian Church. This is the finest instrument in the city and the church was crowded with people eager to hear it. Mrs. Esther Darnall, contralto, and N. L. Wheelock, tenor, sang.

Mrs. Jennie Schultz presented a few of her pupils in recital on Friday evening before an audience which filled Dillenbeck Hall. It was an unusually creditable students' recital, each one reflecting credit on her teacher. More than half of those on the program are professional singers. Those who sang were Edna Forsythe, Maude Russell Waller, Allee Barbee, Pearl

Maupin, Lolita Robinson, Annabelle Valentine, Edith Stone, Jessie Hunt, Beulah Corbett, Mabel Moreman, Madeline Culom and Mrs. S. Blum.

A concert quartet has been organized here by Mrs. Wallace Robinson, soprano; Mrs. D. A. Campbell, contralto; George Deane, tenor; Frederick W. Wallis, baritone, and Mrs. John I. Worley, accompanist. Another interesting organization is the Hartmann trio, composed of Dale Hartmann, violinist; Amy Winning, pianist, and Jules Loix, cellist. They were first heard at Mrs. Jennie Schultz's recital and gave a most creditable reading of the Mendelssohn Trio in B Minor.

M. R. W.

REINHOLD VON WARLICH CHARMS ST. PAUL HEARERS

Schubert Club Presents Noted Lieder Singer in Program of Marked Interest

ST. PAUL, MINN., Dec. 5.—Reinhold von Warlich, basso cantante, was presented for the first time before a St. Paul audience Thursday night, in Park Congregational Church, under the auspices of the Schubert Club.

The distinguished *lieder* singer gave to each passing emotion and drifting fantasy of Schumann's "Liederkreis" the poet's interpretation and made vocal a beautiful vision of tender imaginings in the heart and brain of the artist.

More vigorous and equally poetic was the singer's delivery of the group of Loewe ballads—"Herr Oluf," "Der Wirtin Tochterlein," "Prinz Eugen" and "Erlkönig."

Lovers of early English songs were charmed with Mr. von Warlich's singing of Ford's seventeenth century song, "Since First I Saw Your Face," Robert Jones's "Go to Bed, Sweet Muse," of the same period, Ben Jonson's "Drink to Me Only," Dr. Arne's "Blow, Blow, Thou Winter Wind," and Morley's "It Was a Lover and His Lass."

A traditional old Scotch melody, "The Bonnie Earl o' Moray," arranged by Malcolm Lawson; the very old Sussex ballad, "King Henry, My Son," arranged by Lucy Broadwood; Dibden's "Tom Bowling" and Hullah's "Three Fishers" completed the program.

A delightful feature of the occasion lay in the excellent accompaniments furnished by Uda Walldrop, whose work was the embodiment of the unity of his purpose and endeavor with that of the singer.

The audience filled the auditorium, was representative and enthusiastic.

F. L. C. B.

HARRIET WARE'S CANTATA

Ambitious Work of American Composer to Have First Hearing Dec. 13

A musical event of unusual interest and importance will take place on the evening of December 13 at the Waldorf-Astoria, when Harriet Ware's Cantata, "Sir Oluf," will be given by the Rubinstein Club under the direction of William R. Chapman. Cecil Fanning, the baritone, will sing the part of *Sir Oluf* and Alma Gluck, of the Metropolitan Opera Co., will sing the part of the *Erl King's Daughter*. The fairy music will be sung by the full chorus and the Cantata will be given with a full symphony orchestra.

This Cantata is very dramatic and is the first great work of this young and popular composer. It will be given by more than forty choral societies in the United States this season in Boston, Minneapolis, Providence, St. Louis, New Orleans, Dayton, Ohio, in Newark and Orange, New Jersey, and other cities. This is but a further recognition of Miss Ware's genius, which has been recognized for the past few years by all of the leading musicians of this country. Miss Ware's songs are included in all of the programs of the principal concert artists of America, Bispham, Schumann-Heink-Nordica, Jomelli, Bonci, Constantino and others, usually giving more than one of her songs in a program.

Edward Bonhote's Farewell Recital

Edward Bonhote, the English baritone, has accepted an operatic engagement in Europe and will sail soon from New York to fulfill it. Mr. Bonhote gave a farewell recital at Studio Hall, on December 1, and gave delight to a large and fashionable audience. Apart from his fine voice and splendid delivery, a prominent feature of Mr. Bonhote's work is his pure diction and faultless pronunciation of German and French. The French group of his program was especially enjoyable. In his last group of English songs, Mr. Bonhote sang two compositions by Edith Haines-Kuester, whose artistic accompaniments added much to the success of the recital.

NEWARK ORPHEUS CLUB IN CONCERT OF PART SONGS

Alice Louise Mertens, Contralto, Warmly Received as Soloist with Dr. Mees's Fine Chorus

NEWARK, N. J., Dec. 5.—Dr. Arthur Mees, director of the Worcester Festival and the Orpheus Club, a male chorus of this city, scored a distinct success last Thursday night at Wallace Hall, when the latter society began its twenty-second season. A miscellaneous program of part songs served the double purpose of entertaining a large audience and displaying the results of the excellent training obtained under Dr. Mees's guidance. The chorus was heard in C. B. Hawley's setting of the "Bugle Song," in Tennyson's "In Memoriam"; Meyer-Helmund's "Gondolier's Song"; Kremer's "In Starland"; Dudley Buck's "King Olaf's Christmas"; the Prisoner's Chorus from Beethoven's "Fidelio"; the Pilgrim's Chorus from "Tannhäuser"; the Soldiers' Chorus from Gounod's "Faust"; S. J. Smith's arrangement of "O Susannah, Don't You Cry" and other selections, all given with fine body of tone, careful attention to phrasing, shading and a precision of attack and release that made for satisfying artistic effects.

Alice Louise Mertens, contralto, of New York, was the assisting soloist, her share of the program including Goring Thomas's aria, "My Heart Is Merry," Grieg's "Autumn Gale," Mary Turner Salter's "In the Garden," Neidlinger's "Boat Song," Bohm's "Calm as the Night" and Del Riego's "Happy Song." She disclosed a voice of exceptional warmth and beauty of tone, which she handled most intelligently. As an interpreter Miss Mertens showed a sympathetic grasp of her songs, to which her auditors were quick to respond. Her phrasing, diction and style were impeccable, and her pleasing personality proved an additional factor to complete the success of her efforts. She received enthusiastic applause, which was rewarded by an encore.

Howard Wells Scores in Wiesbaden

BERLIN, Nov. 25.—Howard Wells, the American teacher and pianist, of this city, has just returned here after giving a most successful recital in Wiesbaden. His playing had the effect to persuade one of the leading teachers of the largest conservatory in Wiesbaden to come to Berlin for the purpose of studying with Mr. Wells. "A most marked fineness of musical feeling which searches after the artistic values of each composition, and the ability to bring out such elements to their fullest extent, make Howard Wells a notable representative of his art," said one of the Wiesbaden critics in discussing his recital.

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MACMILLEN SCORES WITH PHILHARMONIC

Plays the Uninteresting Goldmark Concerto with Great Brilliance

Francis Macmillen, the American violinist, appeared as soloist with the New York Philharmonic at its Carnegie Hall concert on Tuesday evening, November 29, and found no difficulty in listing another important item to his account of triumphs. He played the Goldmark concerto in A Minor, a work which he gave in Boston a few weeks ago on the occasion of his first American appearance after his return from Europe. MUSICAL AMERICA at the time recorded the details of his performance of it. Mr. Macmillen has been highly anxious to do it in New York, in the first place because he likes it and, in the second, because he deems the city unfortunate in not having had the opportunity to listen to it for the last fifteen years or thereabouts.

Although the weather was bad that evening the audience was large and when Mr. Macmillen had finished his task there was an outburst of enthusiasm which continued unabated for some minutes and kept the artist busy coming and going to acknowledge it. Unfortunately for the audience the Philharmonic frowns upon encores.

Mr. Macmillen's playing showed again all the splendid qualities which were discussed at length in the account of his recent recital. To comment upon them again would merely be to repeat what is now thoroughly familiar. Yet the reason for his affection for Goldmark's concerto aside from its eminently violinistic qualities and the technical opportunities it offers are difficult to understand. Except for a few moments in the first and second movements it is a flat and unprofitable affair, and bald of real musical interest. Like all works devoid of ideas the thing is stretched out to a most unholy length.

The orchestra's accompaniment was not quite as smooth as could have been desired and several times orchestra and soloist were on the verge of parting company. The other offerings of the evening were Elgar's "Enigma" variations, Mozart's G Minor Symphony, and Mendelssohn's "Midsummer Night's Dream" Overture. Mr. Mahler gave the fourteen variations a splendid reading, one that almost reconciled one to the longwindedness of what Elgar perpetrated for "the amusement of his friends and himself." There are, no doubt, a number of details of no small beauty in the work such as the poetic eighth variation, with its charming clarinet melody; the dainty dialogues between strings and woodwind in the sixth, and several



REINHOLD VON WARLICH AS "DON CARLOS"

The accompanying picture shows Reinhold von Warlich, the distinguished lieder singer, as "Don Carlos" in Verdi's "Don Carlos," in which rôle this artist sang with distinction on a number of occasions. Mr. von Warlich, who began his long tour on November 24 in Montreal, met with an enthusiastic reception, and his program of songs was declared to have been one of the most interesting song recitals ever given in that city.

other matters. The technical cleverness is great and the scoring brilliant. But for the rest there is much dullness and the impress of true genius is not there.

With what looked like a miniature orchestra Mr. Mahler gave an exquisite reading of the Mozart symphony. He did not rush the first movement, and he did not drag the second, yet he brought out its tenderness beautifully. After the minuet he was forced to bow several times. The Mendelssohn overture was also most poetically interpreted, the orchestra playing with lucidity of tone and gossamer-like delicacy in the enchanting fairy music.

Gracia Ricardo Sings for MacDowell Club of Nashville

NASHVILLE, TENN., Nov. 30.—Gracia Ricardo, the soprano, was heard in a recital recently at the Hotel Hermitage, under the auspices of the MacDowell Club. Her program comprised an air from Massenet's "Le Cid," and included songs by Schumann, Strauss, MacDowell, Bizet, Kriens, Brahms, Franz, Reinecke and Morley. Mme. Ricardo acquitted herself in splen-

did fashion, her rich, beautiful and well-trained voice backed by intelligence and temperamental gifts, sounding more than usually captivating. It would be hard to say in which of the various songs she gave most satisfaction, for she sang them equally well. Reinecke's "The Cow" gave the audience especial pleasure, and MacDowell's "Thy Beaming Eyes" came in for a goodly share of appreciation. The audience was very large and received the singer most cordially.

Song Recital by Mrs. Ben Lathrop

Mrs. Ben Lathrop, soprano, gave a song recital in Mendelssohn Hall, New York, on Thursday afternoon of last week. With the able assistance of Isidore Luckstone, accompanist, she rendered the following program:

"Fingo per mio diletto," XVIII Century; "Deh più a me non v'asconde," Bononcini; "Se tu m'ammi, se sposi," Pergolesi; "La Calandrina," Jomelli; "Invocation a l'Amour," attributed to Henry IV; "Complainte de Marie Stuart," De Lusse; "La Belle Menotte," Early French; "Nell," Faure; "Le Bonnet de Suzon," Mathe; "Retraction," Mathe; Excerpt from the Cantata "Paradise and the Peri"; four songs from op. 79, of Schumann; "Der Abendstern," "Schmetterling," "Kinderwacht" and "Zigeunerliedchen"; "Love Me Little, Love Me Long," XVII Century; "Shepherd! Thy Demeanour Vary," Thomas Brown; Air: "Go, Naughty Man," Dr. Arne (from the ballad opera, "Love in a Village"); "The Rainbow," Henschel; "Cradle Hymn of the Virgin," F. Morris Class; "Spring," Tosti.

Mrs. Lathrop's voice is small and her tones are marred by an unpleasant breathiness in emission. The general quality of her work is amateurish, though somewhat improved over last year. She was welcomed by a friendly audience.

Maria O. Mieler, Finnish Soprano, in Recital

Maria O. Mieler, soprano, who gave a first recital of Finnish and other folksongs at Carnegie Chamber Music Hall last Winter, gave a song recital at the Staten Island Academy, New Brighton, N. Y., on Saturday evening, November 26. Miss Mieler is a native of Finland and has made a broad study of the songs of northern Europe, both of the Slavic and Scandinavian races. The program on the present occasion contained no folksongs and was as follows:

R. Wagner, "Der Friedenssoot," from the opera "Rienzi"; Schubert, "Frühlingstraum"; Brahms, "Wiegenlied"; Rubinstein, "Nacht" (night); Tchaikowsky, "Den li tsarit" (love song); S. Rachmaninoff, "Ne poi" (do not sing to me); "Floods of Spring"; O. Merikanto, "Mustalainen" (the gipsy), "Pai-pai-pataressu" (the cradle song), "Miksi laulau" (why I sing); M. Hill, "Joy of the Morning," by Edwin Markham; Ch. Willeby, "The Way of June"; A. Farwell, "A Ruined Garden"; F. Cowen, "A Birthday"; Ch. Spross, "Yesterday and To-Day."

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"HUGUENOTS" OPENS NEW ORLEANS OPERA

Reorganized French Company Makes Highly Favorable Impression

NEW ORLEANS, Nov. 25.—The French opera season was auspiciously inaugurated Tuesday night in the presence of a vast audience. The "Huguenots" was the selection made by M. Layolle for the débuts of his artists. In the hands of M. de la Fuente, as conductor, the old work unfolded many charming passages. M. Fontaine, the leading tenor, sang Raoul with consummate art, and Mmes. Scala (Miss Plummer, of Maine), Falcon, and Donaldson, *chanteuse légère*, and Robert Moore, baritone, all three Americans, made excellent impressions. The basso cantante, Caillol, was a noteworthy *St. Bris*, and M. Huberty interpreted the rôle of *Marcel* in a manner to suit the most fastidious. Mme. Cortez made an instant hit as the *Page*. On Thursday evening "Manon" was sung to allow of the reappearance of Mlle. Roland and the débuts of MM. Morati and Montano. Owing to illness, Fontaine was substituted for Morati. Montano is a young baritone who promises delightful performances. His *Lescout* is one of the best heard here in many years.

The Flonzaley Quartet has been engaged by the Saturday Afternoon Music Circle for a concert in early May. This circle, one of the most serious organizations here, is composed of thirty women who devote their time to study along the deeper lines of music. Mrs. Joachim, its founder, and Mrs. Mark Kaiser, its president, have done splendid work with the club.

The New Orleans Symphony Orchestra, under the direction of Severin O. Frank, gave its first concert Sunday afternoon before a good sized audience. Mr. Frank's unflagging zeal has borne good results, as the organization did work such as its most ardent encouragers had not expected. The performance was in all respects highly creditable. Aurora Livaudais was the piano soloist and gave much pleasure. She is a pupil of Mr. Frank, himself a brilliant pianist.

H. B. L.

Sembrich, La Forge and Sousa Appear Before Grand Rapids Audiences

GRAND RAPIDS, MICH., Dec. 1.—Mme. Sembrich was heard in a song recital program at Power's Opera House last Friday. Although her program was not particularly strenuous, yet it made demands that brought out effectively the clear soprano tones, which rang true. All of her program was interpreted with rare artistic effect. "Once an artist always an artist." Frank La Forge, prince of accompanists, was in perfect sympathy with the singer. His masterly work as accompanist and also his rendition of two Chopin numbers came as a distinct treat.

Sousa and his band followed Mme. Sembrich the next afternoon and evening with two splendid performances to capacity houses. He aroused the same old Sousa enthusiasm, satisfying highly strained musical tastes, and also, appealing to the less critical. The soloists, Herbert L. Clark, cornet; Virginia Root, soprano, and Nicoline Zedeler, violin, contributed much to the program.

E. H.

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NEW YORK PRESS COMMENTS

Madame Jomelli has many qualities that please the lover of singing, a brilliant and powerful soprano voice and when its full power is called upon, a free and spontaneous delivery of her tones and good ideas about phrasing. She has also a certain dramatic leaning that stands her in good stead in many of her songs; in *mezzo voce*, especially in her middle range, the voice has much beauty.—*New York Times*.

Madame Jeanne Jomelli, famous soprano, recently of the Metropolitan and Manhattan Companies, gave her annual song recital at Carnegie yesterday afternoon; the recital was a real musical treat. Prima Donnas, recent and present, are in the habit of making their recital programmes musical essays in many tongues and of many times, but Madame Jomelli has exceeded them all, for the selections ranged from old Japanese to modern Dutch and from an Anacreonic ode to Jules Massenet's idea of the flutter of a fan. It is rather difficult to say in which group Madame Jomelli's art was at its best, for from first to last her performance was artistic and praiseworthy. Her voice is pure soprano, particularly flutelike, and her entire range never varies in its quality. She has a fascinating trick of carrying a prolonged note into an echo and thus veiling it absolutely, retaining its tone-color. Perhaps the singer's art was more advantageously displayed in the group of French songs. In this collection there were sentimental, brilliant, pathetic and romantic airs, and her rendition of each was a convincing proof of her dramatic as well as her musical powers. There was a very large house and there was much enthusiasm, as evidenced by the dozens of bouquets of beautiful flowers, which added a bright bit of color to the palm-laden stage.—*New York American*.

Madame Jomelli, the soprano, formerly of the Manhattan Opera Company but now a foremost figure in the concert world, gave a song recital yesterday afternoon in Carnegie Hall. With a voice of exceedingly beautiful quality and not an inconsiderable amount of style, she sang a programme consisting almost entirely of novelties, some of which were of the greatest interest. She was compelled to repeat a delightful little song by Charles Gilbert Spross, "Through a Primrose Dell," as well as to give any number of encores.—*Evening Mail*.

Jeanne Jomelli gave a recital at Carnegie Hall yesterday afternoon that was refreshing for the unconventionalities of the programme. She sang in several languages songs new and unfamiliar, her diction being good in each; she has taste and understanding and sings things delightfully.—*The World*.

Mme. Jeanne Jomelli, who came forward at Carnegie Hall yesterday afternoon has every confidence, it would seem, in the eloquence of her beautiful voice and no fear of comparison with other "stars" in the firmament of fame. And why, indeed, should she hide her light under a bushel? Did not one of New York's most distinguished critics think he was listening to Sembrich's delicious voice, one evening in the Metropolitan Opera House, when in reality Mme.



MME. JEANNE JOMELLI

Jomelli was singing? And has not at least one musician of fame shown her unbounded admiration? Not alone in the Metropolitan, where Conried ruled, has Mme. Jomelli gained operatic experience, but in the Manhattan Opera House as well. Her appearance in concert, however, has been rarer and so, naturally, many persons seized the opportunity offered yesterday to find out what the soprano could accomplish as an interpreter of songs. Madame Jomelli introduced a striking innovation by opening it with a song by Mrs. Beach, "Exaltation," who generally has a place near the end of musical menus. Two songs by C. M. Vanzo, which came first in the final group, proved to be the most interesting novelties of the afternoon. Madame Jomelli always has had a voice of beautiful timbre.—*New York Press*.

For her song recital in Carnegie Hall yesterday, Madame Jeanne Jomelli, the eminent dramatic soprano, formerly of the Metropolitan and Manhattan Opera Houses, chose a programme that was noteworthy for its unconventionalities. Her voice, familiar to opera and concert goers, is

most fastidious amateurs of music. They were interpreted with a skill that was at times startling, and always deserving of sincere eulogy. If we may become giddily technical a while we will say that she has perfect breath control as well as a plentiful supply of breath. In spite of the youth, the talent and the unusual equipment of the singer the concert was a decided success, and the giving of it can only advance Madame Jomelli along the lines of her justifiable ambitions.—*New York Telegraph*. (Algernon St. John-Brenon.)

Mme. Jeanne Jomelli, formerly a member of Hammerstein's Opera Company delighted a large audience at Carnegie Hall yesterday afternoon with a cosmopolitan programme of songs. She is a dramatic soprano; her voice has rare beauty and she combines with her purely musical gifts a talent for dramatic expression that gives color and life to her work. No artist who has appeared at Carnegie Hall this season has aroused an audience to greater enthusiasm. At the conclusion of her long programme the singer was compelled to respond to more encores and she sang three additional numbers. Variety was the keynote of a programme that included French, English, German, American, Dutch and Italian songs, sung in the original language, and in each case with provincial color. If Mme. Jomelli had planned her programme to illustrate the range of her art, it was well schemed. Range, flexibility and color are the dominant characteristics of her voice. It was at its best in those songs that required delicate modulation and interpretative skill.—*Brooklyn Daily Eagle*.

Yesterday afternoon, at Carnegie Hall, a large audience assembled to hear Mme. Jeanne Jomelli, formerly of the Manhattan Opera, and of late a very successful concert singer. Mme. Jomelli is a versatile artist with a good soprano voice, used with excellent judgment, especially in the upper register and in effects of *mezzo voce*. Her desire to give the American composers a chance is highly commended. She had no less than five on her programme, and she seems to be one of the rare foreign artists who have succeeded here and been grateful for the same. Mrs. Beach, Cadman, Spross, F. Morris Class and Mildred Hill, all contributed attractive songs, and Mr. Spross's "Through a Primrose Dell" had to be repeated. Twenty-one songs by Debussy, Duparc, Faure, Chaminade, Massenet, in the French group, and Schmedes, Strauss, Wolf, Franz and Brahms among the Germans; with two Italian songs by Vanzo and two songs of the Netherlands, which Madame Jomelli sang in her native Dutch, comprised the programme. The "Fleur Jetee," "L'Eventail," the "Och Moder ich will ein Din haben," the Vanzo "Ode da Anacreonte," and the "Jonge Liefde" and "Serenade" were among the best work done by the artist. Her "piano" effects are lovely, and her diction splendid. In fact, she could teach many of our native singers how to enunciate English. Every syllable is clear and she sings French equally well. She was deluged with floral tributes, and added "Annie Laurie" by way of encore at the end.

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MELBOURNE

ECHOES OF MUSIC ABROAD

Godowsky Tells How His Classes at the Vienna Master-School Are Conducted—Ernest Schelling Plays in London Again—English Critic Complains That the Elgar Concerto Encourages the Vanity of the Performer—Sigrid Arnoldson Honored by Her Own Country—More About "The Rose Cavalier"

SWEDEN has few sons and daughters of musical distinction, but she is determined not to be found wanting in appreciation of those that do keep her name before the music world. Sigrid Arnoldson, the soprano, who is at present making a tour of Holland with the company of the French Opera at The Hague, has just been elected a member of the Academy in Stockholm, thus achieving the highest honor available to an artist in Sweden.

* * *

FRESH from his Chopin Centenary successes in Lemberg, Ernest Schelling returned the compliment paid him by Paderewski, his erstwhile teacher, in appointing him his substitute at the Polish festivities, by putting the great Pole's Variations, op. 11, on the first of his two London programs. On the same afternoon he played Schumann's "Symphonic Etudes," a Beethoven Sonata—the op. 31, No. 3—a Scarlatti pair and a Chopin group and ended with Aukan's "Le tambour bat aux champs" and Liszt's arrangement of *Isolde's* "Liebestod"—surely one of the most unsatisfactory of all unsatisfactory pianoforte "arrangements" of Wagner.

Wilhelm Bachaus, whom we are to hear for the first time next year, joins forces with Jan Kubelik, ill-assorted combination of opposite styles as it would seem to be, on Saturday of this week as a joint "last appearance" until the crowded Spring season. The "Kreutzer Sonata" is the connecting link for their artistic powers, and Bachaus has Smetana's "Bohemian Dance," Schumann's "Traumeswirren" and "Ende vom Lied" and the Schubert-Tausig "Marche Militaire" as his solos. Among Kubelik's are Handel's "Largo" and the Fiorello-Randegger Caprice.

A Russian pianist named Vladimir Cernikoff had novelties both old and new, paradoxical as it may sound, on his program of a few days ago. Debussy's "La plus que lente valse," a "Serenade," by Albeniz and a "Spanish Dance," by Granados were all played for the first time in London, but there were also three specimens of a much earlier stage in the development of music which the recital-giver himself had resuscitated and now tried out for the first time—a Gavotte, by Chanoine Raick, a Rondino, by Méhul, and "Sentier Couvert," by F. H. Fiocco. An altogether unusual program likewise contained a "Twilight Song," by Jervis Rend, an English composer, with Mendelssohn's Prelude, op. 104, Liszt's "Benediction de Dieu dans la Solitude," and Schubert's Fantasy, op. 15, in a central group as the only familiar elements.

* * *

LEOPOLD GODOWSKY, who a year ago succeeded Ferruccio Busoni in the position so long held by Emil Sauer as director of the pianoforte classes of the *Meisterschule* of the Imperial and Royal Academy in Vienna, has been telling how they do things at the institution he now adorns.

"Those who can afford it pay the Academy good prices for tuition," Mr. Godowsky reports, "but when anybody comes to me whom I consider to have really great talent worth developing, irrespective of his nationality or creed, I have the privilege of admitting him to my classes, even if he cannot afford to pay anything. Further than that, the Academy not only gives free

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tuition in such a case, but helps also to pay the living expenses of the student.

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Our 'Hospitanten classes' are nearly always full, and with the money received from them the Academy sets aside a certain sum, which is devoted to paying the entire expenses of a concert tour through Berlin, London, Paris, and Vienna for the best graduate of the Master-School, thus assuring a young pianist an immediate hearing in the important European capitals.

Furthermore, every Winter two concerts are held here with orchestra for members of the school. The best players are selected from the two programs, and go to Berlin at the expense of the Academy, there to give a concert with orchestra.

* * *

WITH the next Strauss *premiere* on January 25, at the Dresden Court Opera, still more than a month ahead, the prospects for productions of "The Rose Cavalier" in many tongues are already so exhilarating—such is the value of an industrious publicity department—that arrangements are now being made for five translations to begin with.

In Budapest, at the Royal Hungarian Opera House, the work will be sung in Hungarian, in Milan La Scala will give it in Italian, in Prague a Bohemian translation will be used. English and French versions will follow in due order. Bremen, Hamburg, Frankfort-on-Main, Leipsic, Munich, Mayence, Nuremberg and Vienna have all arranged to entertain the "Rose Cavalier" during his first season "out." As yet, the Dresden authorities are in possession of only the first two acts—the instrumentation of the third is still incomplete.

The Berlin *Börsen-Courier* has "a well-informed source" to thank for the following addition to the advance material that has been floating about newspaper offices for several months past: "Those who have made the acquaintance of the first two acts of Richard Strauss's 'Rosen Kavalier' can hardly overcome their astonishment that the score should be so absolutely unsophomore, inasmuch as none of the excessively modern subtleties predominates in the vocal parts and orchestration, as in 'Elektra,' or in 'Salomé.' On the contrary,

the score is brimming over with exceedingly pleasant and taking melodies, most of them in three-four time. Yes, melodies, incredible as this may sound in the case of Richard Strauss. Especially, one waltz, which the tenor sings, is likely to become so popular that many people will believe that it is the work, not of Richard, but of Johann Strauss.

"Nevertheless, the artists who will have to interpret the new Strauss work are not to be envied. There are great difficulties of vocal technic, in particular many important passages to be sung prestissimo. The texts of the songs, which are fundamentally different from those traditional to comic opera, are difficult to learn, and, in conjunction with the music, demand great volubility of the vocal organs."

* * *

WHILE Carl Burrian has been serenely pursuing the Wagnerian tenor of his way at the Metropolitan since the season

of the first movement is Brahms, but the Elgarian scoring somewhat disguises that fact. The slow movement is beautiful; but in its beauty there is no element of novelty whatever. The cadenza in the final movement is a masterpiece. A feature here is that the violinist is accompanied. In the full score there is the following note: 'The pizz. tremolo should be "thrummed" with the soft part of three or four fingers across the strings.' The effect produced was pleasing in the extreme.

"It is easy to believe that the concerto will frequently be heard. It remains to be seen whether the music is as thematically stale as it seemed to us at the first performance. We know a great deal depends on treatment—a gift of splendid themes would not make a concerto or a symphony. Still, it seems to us that Elgar is becoming very mannered in a thematic sense. We would like to see a little more creativeness on his part. Surely, he cannot fear we should fail to recognize the Elgar individuality if certain mannerisms did not occur! As the concerto stands, it is really far too long. It takes nearly an hour to play; it is simply ridiculous that the vanity of the executant should be encouraged in this way. An audience does not consist solely of violinists, gloating over difficulties overcome with supreme ease. * * *

We have nothing but praise for Fritz Kreisler's marvellous performance of the solo music. We dread to imagine what sort of impression the concerto would have made without the advantage of this particular violinist's splendid musical feeling and superb technical dexterity."

* * *

VIOLINISTS are more abundantly provided for in the matter of novelties of large dimensions nowadays than their piano-playing fellow artists. The *premiere* of the Elgar Concerto in London was preceded by the introduction of a violin concerto by Karl Bleyle, a young Munich composer, in Germany, and now it is announced that Max Bruch, a composer already in unquestionably good standing with concert violinists by virtue of his G minor and D minor concertos, has brought to completion his third work in this form, with which he has been occupied for the past year. The Boston Symphony Orchestra's former concertmaster, Willy Hess, has been honored with the new Bruch dedication.

* * *

ST. PETERSBURG'S concert life centers in three symphony societies. First, there is the Society of Imperial Concerts, under Alexander Glazounoff's direction; then there are two series of concerts given by the pianist-conductor, Siloti, and the contrabassist-conductor, Kussewitzky. The prima donna conductor system is in vogue with all three. One distinguishing feature

[Continued on next page]

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To revert to the Elgar Concerto, there is one London reviewer, who, unlike his enthusiastic confrères, was actually bored by it and he practically admits it. "It is impossible to say we were deeply interested in the work," writes J. H. G. Baughan in the *Musical Standard*. "Fully to see the value of the concerto one ought to be a violinist. The vanity of the solo executant is most exhaustively attended to in the latest violin concerto, and the result is that we are called upon to listen literally to yards upon yards of palpably manufactured music, as dry, sometimes, as anything Brahms wrote. Much

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of the Russian capital's orchestras is that they make chamber music concerts an integral part of their season's activities.

Of the nine symphony concerts to be given by the Imperial Society, in addition to its six chamber music evenings, Wassily Safonoff will conduct four. Emil Mlynarsky is engaged for two and Camille Chevillard, Glazounoff and the German Schneevogt will have one each. The soloists for this season will include five pianists—Frederick Lamond, Kamtschatoff, Richter, Pierret and Sandra Droucker, the Russian who married Gottfried Galston, the German pianist.

The Siloti Concerts, which will give more attention than the older society to the moderns, both native and foreign, will have Felix Weingartner, Gabriel Fauré, Felix Mottl, and Mengelberg, besides Siloti, as conductors of its eleven programs. Chaliapine, Ysaye, Carl Flesch, Pablo Casals, Rachmaninoff, André Capet, Pierret and Siloti will be the soloists. Charles Loeffler's "Pagan Poem" is in this season's répertoire. The society will also give five concerts of chamber music.

IN MEMORY OF PHILADELPHIA'S BLIND ORGANIST

PHILADELPHIA, Dec. 5.—At the recent twentieth anniversary of the American Organ Players' Club of Philadelphia, the secretary, Mrs. John Bunting, prepared and read the following "In Memoriam" tribute to the late Dr. David D. Wood, the founder of the Club and the celebrated blind organist of St. Stephen's P. E. church of this city:

"We are here tonight not only to celebrate the twentieth anniversary of the American Organ Players' Club but to offer our tribute of reverence and affection to the memory of our dearly beloved president, Dr. David D. Wood, whose death occurred on Easter Day, March 27th of this year. The loss of Dr. Wood to the musical people of Philadelphia and especially to the American Organ Players' Club cannot be estimated. To his wise counsels and unerring judgment in all the business as well as the musical affairs pertaining to the Club are we largely indebted for the remarkable progress and high musical standing it has attained. That he might stimulate his pupils and fellow organists to more active, earnest study and to awaken and develop a greater interest in the organ and church music of Philadelphia he entered into this work with the enthusiasm that was characteristic of his nature; and he was the master and guiding spirit in our Club from its foundation until the day of his death.

"For more than fifty years he was closely identified with music life in Philadelphia as teacher, organist, choir-master and composer and was also actively

NO fewer than sixty-three theater directors and producers from other cities and countries swooped down upon the Carl Theater in Vienna when Leo Fall's new operetta, "Das Puppenmädel," had its première. The first Berlin performance of the work followed a few days later at the Theater Des Westens.

Although Berlin critics will have it that "The Doll Girl" falls short of Fall's "Dollar Princess," in general effectiveness, a Vienna correspondent insisted that it contains a number of very amusing scenes, which the composer has equipped with lively music, "by no means wanting in those artistic qualities which have marked his previous works. Leo Fall possesses unusual originality and invention, and a certain delicacy, which is evident even in the most exhilarating melodies, imparts fascination to his music.

In "Das Puppenmädel," which is described as a vaudeville, he has maintained the operetta style, and avoided noisy choruses and lengthy finales. A 'Romance' of grotesque character, a trio parodying the Spanish style and a waltz, as well as

various other numbers, were several times encored."

A SHORT time ago foreign news media gave space to an alleged discovery made by Vito Fedeli, director of a conservatory in Novara, who had unearthed in the library of the institution with which he is identified, an opera entitled "Il Cavaliere Ergasto," which he inferred to be a hitherto unknown work by Pergolesi.

The discovery would certainly have been of interest if the authenticity of the work and its connection with the author of 'La serva padrona' could have been established, but, observes *Le Ménestrel*, "there is nothing whatever in it, for M. Fedeli, has been deceived by appearances. Such is the opinion, after serious consideration, of M. Radicotti, Pergolesi's recent biographer. From researches made in the matter, it has been demonstrated that the manuscript bearing Pergolesi's name which deceived M. Fedeli, is none other than one of the most noteworthy of Piccini's operas, 'La Molinarella,' produced in Naples in 1766."

IN connection with the International Music and Theater Exposition, to be held in Vienna next year, ambitious plans are being laid for international performances of operas, operettas and dramas, as well as a series of elaborate festivals under the direction of Felix Weingartner, Karl Muck, Gustav Mahler, Felix Mottl, Richard Strauss and other conductors of their class.

It is the intention to have operas sung in the French, German and Czech languages by companies from Paris, Prague, Leipzig and the Berlin and Munich Royal Operas.

UNDETERRED by Munich's unsatisfactory experiment with a Strauss Week last June, Dortmund is actively developing its plans for Germany's second Richard Strauss Festival, to be held next April. The principal works decided upon as yet for the festival program are "Salomé," "Elektra," "Feuersnot," the "Sinfonia Domestica," the "Bardengesang," and the earlier "Taillefer." J. L. H.

RECITAL OF "JOYOUS SONGS"

Myrta French Kürsteiner Reveals Pleasant Light Soprano

Myrta French-Kürsteiner, soprano, was heard in a recital at Mendelssohn Hall, New York, Wednesday evening of last week. The program specified that it was one of "joyous songs" or, in other words that nothing given was concerned with lugubrious subjects. This is the only plausible explanation of the unconventional title, for the musical properties of the songs were not always conducive to joyousness. The full list of offerings follows:

(a) "Morning" (ms.) and (b) "Serenade," Jean Paul Kürsteiner, accompanied by the composer; (a) "Chanson des Basiens," H. Bemberg; (b) Armenian Lullaby, Loudon Charlton; "Chère Nuit," A. Bachelet; Scene and Gavotte from "Manon," Massenet; Three Love Songs, op. 12—(a) "I Would My Song Were Like a Star," (b) "How Very Near My Heaven Lies," (c) "Lines of Flame"; (a) "Of a' the Airts the Winds can Blaw" (ms.), and (b) "Awake, My Love" (ms.), Jean Paul Kürsteiner.

Mme. Kürsteiner has a light soprano voice that is not without sweetness and charm. Her high tones have purity and at moments even brilliancy, but she does not use her vocal resources in a way to give color to her middle ones. She phrases daintily, but her diction will stand improvement. Altogether she is a singer who will probably accomplish pleasant things when her art has been further perfected.

The compositions of Jean Paul Kürsteiner were excellently accompanied by the composer, and the others, also excellently, by Alexander Rihm. One of these, the "Armenian Lullaby," was interesting as being the work of Manager Loudon Charlton. It may be said that things very much worse have been perpetrated by individuals who were composers by profession, and who never distinguished themselves by managerial abilities.

There was a large audience present which received the singer with much pleasure.

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best in musical art. His compositions are characterized by freshness, beauty of form and melody and by deep religious feeling. They embrace a large number of songs and instrumental pieces but he was chiefly known through his many church anthems, which were composed for and almost exclusively sung by his choir at St. Stephen's church. A few of these compositions have already been published and the remainder will appear at the earliest date possible.

"As a teacher he impressed upon his pupil organists the sacredness of their profession and imbued them with his own pure and lofty ideals. At each recital, which was a part of every Sunday afternoon's service at St. Stephen's church for many years, his masterly interpretations of one or more of the works of the great composers were both an education and inspiration. ***"

F. A. M. HAS MONTHLY DINNER.

New York Musicians Banquet and Have Interesting Discussions

The Fraternal Association of Musicians, of New York, an organization affiliated with the New York State Association, held its monthly dinner and meeting at the Hotel Gerard on Tuesday evening, November 22. There were many members present, and the officers announced that the membership had about reached the 100 mark. The officers for the current year are: Walter L. Bogaert, president; Amy Fay and Carl G. Schmidt, vice-presidents; Gustav Becker, treasurer; Emma W. Hodkinson, recording secretary; Elma R. Wood, corresponding secretary; Louis Arthur Russell, Kate S. Chittenden, Fannie Hirsch, H. Brooks Day and J. C. Marks, executive board.

After the dinner the discussion was devoted to the merits of the "Vibratone," a piano with a new form of sounding-board, ably explained by the inventor, Mrs. S. Wood Clark, and a lecture by Dr. Scripture on the "Resonance of the Voice."



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AMERICAN GUILD'S EXTENSIVE PROGRAM

A Long Series of Organ Recitals
Arranged for New York and
Near-By Towns

A series of organ recitals to be given in New York and nearby towns of Connecticut and New Jersey, under the auspices of the American Guild of Organists, was begun last week with recitals by Alexander S. Gibson, who played in Norwalk, Conn.; Frank Wright, in Brooklyn Heights; Harry Oliver Hirt, in Brooklyn. In the same series a recital was given on Wednesday of this week by Warren R. Heden in the Church of the Incarnation, Manhattan. The recitals comprise the fourth series given by the American Guild and are free to the public without ticket. At many of the churches, soloists assist in the programs.

Following is a list of future recitals:

Monday, December 12, 6:15 P. M.—W. A. Golds-worthy, St. Ann's on the Heights, Brooklyn.

Wednesday, December 21, 3:30 P. M.—Moritz E. Schwarz, Trinity Church, Broadway and Wall Street, Manhattan.

Wednesday, January 4, 8:15 P. M.—H. Brooks Day, F.A.G.O., St. Luke's Church, Brooklyn.

Thursday, January 6, 8:15 P. M.—William Y. Webbe, F.A.G.O., Calvary Church, Summit, N. J.

Monday, January 6, 4:10 P. M.—William J. Kraft, F.A.G.O., St. Paul's Chapel, Columbia University, Manhattan.

Wednesday, January 11, 3:30 P. M.—Robert J. Winterbottom, A.G.O., Trinity Church, Broadway and Wall Street, Manhattan.

Tuesday, January 17, 8:15 P. M.—Grace M. Lissenden, A.G.O., Baptist Church, Mariner's Harbor, N. Y.

Thursday, January 19, 8:15 P. M.—Henry Seymour Schweitzer, F.A.G.O., Christ English Lutheran Evangelical Church, Lafayette Avenue, near Broadway, Brooklyn.

Monday, January 23, 3:30 P. M.—Frank L. Sealy, F.A.G.O., Fifth Avenue Presbyterian Church, Fifth Avenue and Fifty-fifth Street, Manhattan.

Tuesday, January 24, 8:15 P. M.—Kate Elizabeth Fox, F.A.G.O., First Presbyterian Church, Morristown, N. J.

Wednesday, February 1, 4 P. M.—Samuel A. Baldwin, F.A.G.O., in the Great Hall of the College of the City of New York, St. Nicholas Terrace and One Hundred and Thirty-ninth Street, Manhattan.

Monday, February 13, 8:15 P. M.—John Standwick, A.G.O., Morningside Presbyterian Church, Morningside Avenue and One Hundred and Twenty-second Street, Manhattan.

Thursday, February 22, 8:15 P. M.—Eugene C. Morris, A.G.O., Grace Presbyterian Church, Brooklyn.

Monday, February 27, 8:15 P. M.—Laura P. Ward, F.A.G.O., St. Luke's Church, South Fullerton Avenue and Union Street, Montclair, N. J.

Monday, March 6, 8:15 P. M.—T. Scott Buhman, F.A.G.O., Adams Memorial Church, No. 207 East Thirtieth Street, Manhattan.

Tuesday, March 14, 4 P. M.—Walter C. Gale, A.G.O., Broadway Tabernacle, Broadway and Fifty-sixth Street, Manhattan.

Thursday, March 16, 8:15 P. M.—Clifford Demarest, F.A.G.O., St. Luke's Church, One Hundred and Thirty-ninth Street and Convent Avenue, Manhattan.

Monday, March 20, 8:15 P. M.—Harold Vincent Milligan, F.A.G.O., Rutgers Presbyterian Church, Seventy-second Street and Broadway, Manhattan.

Monday, March 27, 4 P. M.—Frederick W. Schlieder, Mus. Bac., Collegiate Church of St. Nicholas, Fifth Avenue and Forty-eighth Street, Manhattan.

ANOTHER AMERICAN GIRL'S SUCCESS IN GRAND OPERA

Louise Barnolt (Mrs. L. G. Coate, of New York) Wins Fame in Montreal Through Her Singing with Local Company

AGAIN has the reputation of the American singing teacher been triumphantly affirmed, again has a young American girl, fresh from the studio of her teacher, Oscar Saenger of New York City, made her débüt on the grand opera stage, surrounded by a company of foreign artists of years of experience, and not only made good, but scored a decided hit, and with each successive rôle assumed, has established herself more and more firmly in the affections of her public. That this public was in Montreal, by no means an easy one to satisfy, but adds to the young débütante's credit and to that of her teacher.

Louise Barnolt, the young woman in question, who in private life is known as Mrs. L. G. Coate of this city, came to Oscar Saenger as a pupil a trifle less than three years ago, and arranged to have her voice trained by him. At that time she, unlike many American girls, had no operatic aspirations, but she did wish to sing in concerts and give song recitals. But Mr. Saenger is a firm believer in the broadening effect of stage work, even although such work may not be the ultimate ambition of a singer.

"I thoroughly believe in stage experience, not only for giving a singer confidence in himself or herself, but also as a means of acquiring poise and the knowledge of how to approach and hold an audience," he remarked recently to the writer. "I think every singer should wear out at least one pair of shoes on the stage," he laughed.

In the second year of her vocal work, therefore, Mrs. Coate became a member of the Saenger opera class, from which so many now famous opera singers, such as Marie Rappold, Orville Harrold, Leon Rains, Allen Hinckley, Josephine Jacoby, etc., have graduated. In this class Mrs. Coate showed marked dramatic ability, and during last season she studied a number of important rôles. Then last Summer, when Albert C. Jeannotte was forming the company for the first season of the Montreal Opera, he turned, as have so many other managers, to the well-known Saenger studio to complete his list of artists. He wanted someone to sing the leading mezzo soprano rôles, and upon Mr. Saenger's rec-

ommendation, and without hearing her sing, or even seeing her, engaged Mrs. Coats, or Mlle. Louise Barnolt, as the young mezzo soprano is professionally known.

How fully this confidence was justified on the part of all concerned was proven by Mlle. Barnolt's extremely successful débüt in the rôle of *Mallika* in "Lakmé," which makes decided vocal demands in her duet with the soprano. Mlle. Barnolt was also the only American singer in the company. The *Montreal Star* called her "one of the most satisfying members of the cast," and declared that she used her "fine contralto voice" with "discretion, sound art, and unfailingly adequate results." Nor were the French papers less enthusiastic.

Over her second and far more important rôle the débütante felt decided misgivings, as indeed she might. She was cast for *Beppe*, the strolling musician, in Mas-



—Photo by Mishkin Studios

Louise Barnolt, of New York, as "Mallika" in "Lakmé"

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cagni's "L'Amico Fritz," an opera rarely heard in this country, and which Mlle. Barnolt had never seen, nor was she even at all familiar with the opera. To learn her rôle was easy enough, for she is a naturally quick study, but as to the action she was quite at sea, nor is there ever time in the hurried productions made in this country for a stage manager to give much instruction in stage business to his artists. It is not as in Germany, where every bit of stage business is carefully planned out and discussed by artists and manager. Besides, all the other leading singers had sung the opera before. Some of her misgivings Mlle. Barnolt expressed in a letter written to Mr. Saenger, which he received on a Saturday morning. The first performance was fixed for the following Monday. Mr. Saenger did not hesitate. He left New York that evening on the 6:55 train, arriving in Montreal the following morning. He worked with Mlle. Barnolt for four hours, attended the dress rehearsal, and at the close of each act discussed her business with her, and when he left Montreal that evening for New York he left with perfect confidence in his pupil's success the next evening. Again his confidence was justified. At the close of the performance, as the delighted young singer telegraphed him: "The critics came back to be presented to me and stood about in a circle, all saying glorious things at once. I made a hit."

The papers were most enthusiastic, all speaking of her "warm, rich, powerful and expressive voice," which they declared none the less "infinitely sweet," despite its power. They all praised her interpretation of the rôle as well. Certainly no débütante could ask to be treated better by press and public. Her career, thus promisingly begun, will be watched with interest.

Her third rôle is the important one of *Nikolaus* in "The Tales of Hoffmann." During the course of the season she will also be heard as *Lola* in "Cavalleria Rusticana," *Suzuki* in "Madame Butterfly," *Maddalena* in "Rigoletto," etc. There is also a possibility of her singing *Carmen*, so it will be seen that she has a sufficient répertoire for any one, let alone a girl in her first season.

Wednesday, April 12, 8:15 P. M.—Grace Leeds Darnell, F.A.G.O., Baptist Church, Flemington, N. J.

Tuesday, April 18, 8:15 P. M.—Mary J. Searby, F.A.G.O., Spring Street Presbyterian Church, Manhattan.

Monday, April 24, 8:15 P. M.—Walter Henry Hall, A.G.O., St. James's Church, Madison Avenue and Seventy-first Street, Manhattan.

Wednesday, April 26, 4:30 P. M.—G. Waring Stebbins, A.G.O., Emanuel Baptist Church, Lafayette Avenue, Brooklyn.

Tuesday, May 2, 8:15 P. M.—R. Huntington

Woodman, F.A.G.O., St. Luke's Church, One Hundred and Thirty-ninth Street and Convent Avenue, Manhattan.

Thursday, May 25, 8:15 P. M.—Henry P. Noll, A.G.O., Grace Episcopal Church, Nyack, N. Y.

Charles Dalmorès, tenor with the Chicago grand opera company, and Cleofonte Campanini, general musical director, have been invited to participate in the coronation exercises of George V next June.

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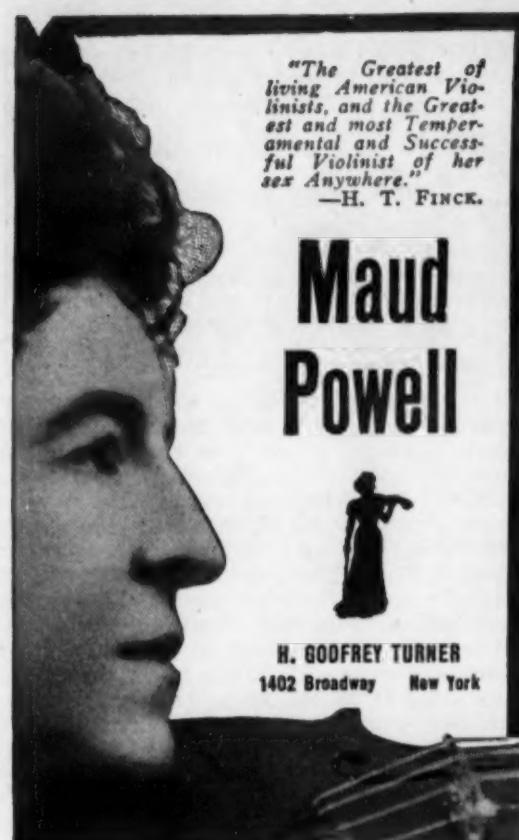
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NEW MUSIC—VOCAL AND INSTRUMENTAL

CONCERT arias, scenes and dramatic narratives no longer enjoy the vogue which they did during the early part of the last century. At that time the concert platform was fairly flooded with the things, and among others Beethoven and Mendelssohn perpetrated a number of them. At present the public shows no inclination for these offshoots of the oratorio and the cantata, and as a result the modern composers have practically altogether abandoned this antiquated form of composition. A distinct curiosity in this respect is Frederick Converse's "Hagar in der Wüste,"* the composer's op. 26, and described by him as a "dramatic narrative for mezzo-soprano and full orchestra." It is dedicated to Mme. Schumann-Heink.

The poem of this dramatic narrative is the work of the German, Ferdinand von Saar, and the English version is by John A. Macy. Its subject is the wanderings of Ishmael and his mother Hagar in the desert, and their rescue from death by thirst by an angel. Instead of composing the work as a trio Mr. Converse has oddly enough given the three rôles of Hagar, Ishmael and the Angel to one and the same singer. With an artist of the versatility and vocal powers of Mme. Schumann-Heink the difficulty might possibly be surmounted in more or less satisfactory fashion, but altogether the plan is by no means a commendable one. It will be remembered that Brahms was able to achieve a much greater effect by assigning the speeches of the Mother and Edward in his setting of the Scotch ballad "Edward" to two singers than could Loewe, who required but one in his.

Musically, Mr. Converse has not produced a masterpiece. He has, of course, written music designed to adapt itself to the nature of the text. It endeavors to be mournful, poignant and ecstatic by turns. The work opens with a short prelude, andante con moto, constructed of a rising and falling figure in thirds and fourths designed to picture the desert waste. Ishmael's cries for water are accompanied by another short theme, which like the former is neither distinguished, original nor as expressive as the character of the text would warrant. The desert theme accompanies Hagar's lamentations, and as she speaks of the brook and the fountain Converse has not neglected a reference to the "Siegfried" Waldweben. The next few pages are quite bare of melodic or harmonic interest, nor are the composer's attempts at more lyrical expression in Hagar's prayer particularly successful. As she exclaims that her son is dying there appear more Wagnerian echoes, this time of "Tristan." The song of thankfulness with which the work closes is of a rather conventional variety, but nevertheless more interesting than the rest of the score.

FROM the pen of Campbell-Tipton, well known as the composer of the "Sonata Heroic" and the "Four Sea Lyrics," on poems by Arthur Symons, comes "Hymn to the Night,"† a song for tenor. The song is in the composer's usual vein, though somewhat less rich in harmonic structure than one is accustomed to expect from him. The voice-part, without being particularly memorable in its melody, should, nevertheless, produce a good effect, as it is very well managed vocally for a high voice. In the natural course of the development of the expression of the poem, the composer has given the singer some big high notes, running as high as A, without making any sacrifices to mere vocal effect, in his fidelity to poetic expression. The harmony warms up as the song proceeds, and even indulges in some Franckian chromatics at one point. The accompaniment, as always with Campbell-Tipton, is well managed for piano tone effect, and the song is faultless in its technical construction. It is dedicated to George Hamlin.

Clara A. Korn gives out a number of works for piano and violin. The first of the volume is an "Idyl,"‡ of breezy fancy in its opening section, with a second theme of more vigor, and middle section with a somewhat languorous nocturnal melody. The themes show the composer's gift for spontaneous melody, for

* "Hagar in der Wüste." Dramatic Narrative for Mezzo-Soprano and Full Orchestra. By Frederick S. Converse. The H. W. Gray Co., New York.

† Published by Novello & Co., London; H. W. Gray & Co., New York.

‡ Clara A. Korn.

over-spontaneous melody it might be said, since the melodies seem to be written as they first occurred, without a sufficient reflection upon them which might give them greater distinction. They are, nevertheless, always pleasing. The "Idyl" works up to considerable brilliance, though the effects are obtained without making demands upon actual virtuosity.

A "Waltz Caprice,"* is fresh, rhythmical, and tuneful. It is somewhat in the style of the older German waltzes, of which Schubert's familiar "Soirée de Vienne" is the type. It will make a spirited effect without calling upon great technical powers.

Of "Six Pianoforte Compositions,"† No. 1, a Barcarolle, is a somber and flowing melody in F Sharp Minor, accompanied by scale and arpeggio figures. The melody is kept in the middle singing register of the piano for the most part, and would make a good study for singing tone. It is comparatively simple to play.

No. 2 is a "Caprice" which is rather dashing and noisy, except for a very quiet melodious middle section. It depends rather too heavily upon the spontaneous nature of its themes, which could easily be handled with more interest.

A "Scherzo," No. 3, aims at whimsical expression, is not difficult, and is of rather less distinction than the others.

No. 4, a "Humoreske," lives up to its title better than many compositions of the same name. The expression of humor music is always a severe test of the composer, and Miss Korn has come off quite well in the expression of drollery. More original than the rest of the composition is a little mysterious Trio.

The "Six Pianoforte Compositions" are dedicated to Mrs. Theodore Sutro.

A "Prelude" is No. 1, of "Five Pianoforte Compositions,"‡ dedicated to Rafael Joseffy. This is a composition of grave character in F Sharp Minor, and although well managed is unnecessarily suggestive of the older Schubert style of piano writing. A *religioso* passage in the middle shows the need, too often felt in this composer's works, of treating simple ideas with more distinction.

No. 5 of this series is an "Etude" of brilliant effect, and of rather more originality than the other works. A staccato passage for the left hand is set against flowing chord passages for the right, with episodic cantilena phrases at moments. There is some bravura chord playing near the end, which is vigorous and dashing.

For violin and piano there is an "Air de Ballet,"§ in the familiar character of such works, and well written for the violin, without being very difficult. After a section of sprightliness and some fancy is a trio of suave movement. This composition, which should be an effective piece for the violinist of moderate powers, does not take the player above the sixth position.

There is also a Suite of "Modern Dances,"|| for violin and piano containing Egyptian, Polish, Bavarian, Russian and American dances. It is difficult to know why these are called modern dances, as the style is the old-fashioned harmonic and melodic one which Miss Korn employs throughout her work. These dances are not difficult to play, and will interest the amateur violinist and pianist.

The Polish Dance is, in its nature, closest, perhaps, to its title. The Russian dance seems rather more Bohemian, or Magyar at times, than Russian. The American dance, after an opening which seems very little characteristic of America, has a melody somewhat in the style of a barn-dance, and there is also another theme, *tempo di marcia*, which has something of the abandon of American dance music. Technical difficulty is purposely avoided in these dances, which are written for practical use by those of modest technical posers.

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The Unpardonable Offense

The Kneisel recital was over. The dressing room was crowded with enthusiastic and congratulating friends. The small boy violinist from the East Side, who is Mr. Kneisel's pupil and protégé, appeared in the door. "Mr. Kneisel," said he, and the pained solemnity of his voice brought the roomful to silent attention—"Mr. Kneisel, while you were playing lots of the ladies slept."

—New York Evening Sun.



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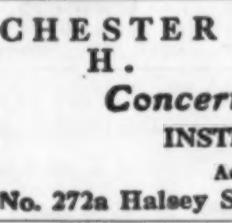
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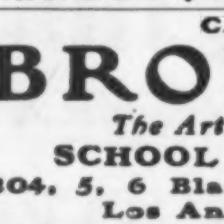
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AMERICANS IN MANY BERLIN CONCERTS

Stillman-Kelley's String Quartet Has Hearing—An Operatic Novelty in Dresden—Elman and Friedman Score Impressively—Reger's Hundredth Psalm Fails to Achieve Success

BERLIN, Nov. 17.—On November 9 the popular chamber music organization known as the Waldemar-Meyer Quartet played, among other works, Edgar Stillman Kelley's String Quartet, op. 25. The effect which this excellent composition produced with the large audience in the Sing Academy bore evidence of its appreciation by the German public.

The violinist, Willy Burmester, has been accorded the title of Privy Councillor by the Duke of Coburg-Gotha.

The Royal Opera of Dresden has added another successful novelty to its long list of premières. We are sorry to be compelled to admit that as far as the spirit of enterprise is concerned, Dresden unquestionably takes the lead and Berlin unfortunately a place somewhere pretty close to the end of the list. This new opera, "The Prisoner of the Czarina," is by no means the work of a beginner. Karl von Kaskel, the composer, has created another opera of one act, and several songs of some value. His relationship or inclination to the young Italian school is evident. The impressionistic tendency of his composition is not to be doubted and his tone coloring is of a more delicate nature. The persons of this opera have each their own motiv. The instrumentation is discreet and very harmonious.

The libretto by Rudolph Lothar—at present the librettist most in demand—is based on a historical plot of the eighteenth century in Russia, as the title would imply. The story treats of the love escapades of Elizabeth, of Russia, and suffers somewhat from its comic opera character. Stage effects full of color and picturesqueness are abundant. The performance was conducted by Kapellmeister von Schuch with temperament and precision. The two principal rôles had been entrusted to Eva von der Osten and Johannes Sembach, who accomplished their tasks in excellent manner.

American in Chamber Music Concert

The second chamber music concert of the string quartet, composed of Willy Hess, Gustav Exner, Adolf Müller and Hugo Dechert, was the event in the Sing Academy on Thursday evening, November 10. This highly esteemed organization was assisted by the American, Harry Weisbach, who in the String Quartet in C Major, op. 29, of Beethoven, played the viola. It speaks highly for the confidence which is shown Mr. Weisbach that he was chosen to cooperate with a quartet of such artists as the members of this organization. He accomplished his task in such a praiseworthy manner that a large part of the applause fell to his share. The two other numbers of the program consisted of Brahms's String Quartet in A Minor, op. 51, No. 2, and Debussy's Quartet in G Minor, op. 10. The accusation which is frequently made of Debussy's later works that his creations are purely descriptive and absolutely lacking in melody, seems unjustified here, where melodiousness and simplicity of style are such that the work must appeal even to the most unmusical. The members of the quartet showed themselves in every way deserving of the high reputation which they enjoy.

George Bertram in the Beethoven Saal on the same evening gave a piano concert composed of Beethoven, Saint-Saëns and

Liszt numbers. The writer was able to hear only the last number on the program, Hungarian Fantasie for piano and orchestra, by Liszt, over which the large audience grew so enthusiastic that an encore was demanded vociferously. George Gertram is a pianist who, without attaining the inmost depth of the master musician, strives for the highest form of perfection, in which he is assisted by a very thorough pianistic ability.

Mischa Elman and Ignaz Friedman In Concert

What need to say that the concert by the young violin virtuoso, Mischa Elman, assisted by the pianist, Ignaz Friedman, on Friday evening was a success! This young artist, we are happy to state, has carried out all that he promised as a youngster, and we find him ripened into a thorough artist. Beethoven's Kreutzer Sonata was rendered by Elman and Friedman with such a subtle finish, such magnificent dynamic effectiveness that from beginning to end the hearer was given unalloyed pleasure. One must go far to hear two artists bring out the grandeur of this great work with such overwhelming expression. The other program numbers comprised Bruch's Violin Concerto in D Minor, Tartini's "Teufel



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striller," various transcriptions of Tschaikowski, Monsigny, Martin's, Kreisler's "Selion Rosmarin" and Paganini's "I Palpiti."

On the same evening Ferdinand Kauffmann presented himself in the Sing Academy as conductor. He had chosen the Philharmonic Orchestra as his instrument. Taken all in all, his attempt to make his débüt as conductor could not be considered a success. For the present his handling both of the orchestra and the composition is rather too robust. The concert given was assisted by Prof. Hugo Heermann, who played the violin concerto of Brahms with a plasticity and grandeur

which were more than a compensation for several technical inexactitudes.

In the Beethoven Saal on Saturday evening we made the acquaintance of a tenor, Franz Steiner, who is gifted both with an abundance of temperament and a voice of great sympathy. A pity, though, that in his desire to have the tone at all times

occasion of its first production at the Tonkünstler-Versaunburg in Zürich last Summer this work met with an almost epoch-making success. Possibly because it was an unexpected novelty then, or possibly the Summer months are more conducive to good-will on the part of hearers joyous over either the termination of the season or the prospects of a Summer vacation.

This second performance, at any rate, was decidedly not a success. The opinions regarding the value of the work were distinctly divided and the opposition lost no opportunity in giving vent to its dissatisfaction.

Joseph Lhèvinne, the pianist, has definitely decided to remain in Europe until the Fall of 1911, when he will return to America. In March Lhèvinne will play in Vienna in four concerts, among which will be an ensemble concert with the Prill Quartet. He is now filling a concert engagement in Spain, where he plays in a concert given by the Sociedad Filarmónica Madrileña, the most select organization of its kind in Spain. Not a single ticket is sold to the general public for these concerts, members of the society only being admitted.

After touring through Germany Lhèvinne will tour Russia, playing in Moscow and St. Petersburg.

O. P. JACOB.

MARUM-SINZIG QUARTET

New Chamber Music Organization Heard in New York Concert

The first concert of a new organization, the Marum-Sinzig Ensemble, was held at the Hotel Gotham on Saturday evening, December 3. The program presented follows:

I. Sonatina, op. 100 (Dvôrak), for violin and piano, Messrs. Marum and Sinziger. II. Aria, "Agnus Dei" (Bizet), for soprano, violin, piano and organ, Mrs. Ludwig Marum, Messrs. Marum, Sinziger and Falk. II. Songs, (a) "Clair de lune," (b) "Mandoline" (Debussy), (c) "Sonntag," (d) "Botschaft" (Brahms), Mrs. Ludwig Marum. IV. Trio, op. 40 (Brahms), for piano, violin and horn Messrs. Sinziger, Marum and Reiter.

The Dvôrak Sonatina, which is a gem in the literature of chamber music, was played in a most finished manner, a perfect understanding between the two performers being evident throughout. Mrs. Marum sang her group of Debussy and Brahms with charm and received great applause at the close of her Brahms songs. She added "Flower Rain," by Schneider, to the delight of her listeners. The closing number, Brahms's trio for the beautiful, if unusual, combination of piano, violin and horn, proved to be the greatest contribution toward a most enjoyable evening. Critics who have advanced against Brahms the charge that he could not write melodies have but to consult this work to assure themselves that they are mistaken. In it Mr. Marum disclosed warmth of tone and excellent technic. Xaver Reiter, first horn of the Philharmonic Orchestra, played with perfection of tone and phrasing. Mr. Sinziger overcame the intricacies of the piano part most effectively, astonishing with his remarkable staccato work in the bewitching Scherzo.

Beatrice I. Kent in Boston Recital

BOSTON, Dec. 6.—A recital of piano forte music was given in Sewall Hall last evening by Beatrice I. Kent, a pupil of Mary Ingraham, the pianist and teacher. The program was as follows:

Etude in A Major, Poldini, Traumerei, Strauss; Ballade in A Flat Major, Chopin; Arabesque, Debussy; Variations, Ilkinsky.

Miss Kent showed that she has been well grounded in the rudiments of piano forte playing and her interpretations were not lacking in artistic effects. She was particularly happy in her delivery of the Traumerei and Arabesque. D. L. L.

Augusta Cottlow on Tour

BERLIN, Nov. 15.—The American pianist, Augusta Cottlow, who has been making Berlin her permanent residence for several years, has just started on an extensive concert tour which will take her to Leipsic, Munich, Frankfort and Russia.

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The story is said to have been founded upon fact and to have been a tradition in the family of Sir William Cope. Many versions of the story are told and many locales given it, and it was made into a drama by Charles Somerset and played at Garrick's Theater, Whitechapel, in 1834. In this play the song is introduced and sung as a "Romance and Chorus," by the

spirit of the dead girl to her sleeping husband.

Bayley was also the author of hundreds of other songs and thirty-six dramatic pieces (although he did not see the dramatic possibilities of the "Mistletoe Bough"), but his song on this theme has lived well on to a century and established his right to enduring fame.

Joseph Philip Knight was the musician who put a setting to the Bayley words. He was of a later day than the poet, but seems to have had a fondness for the latter's verses and set most of them to music. He was born in 1812 and died in 1886.

An old chest was sold in 1893, the history of which has been traced back to the family of Sir William Cope, and it is believed to be the identical chest that has been so often written and sung about in connection with the story.

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G. H. Fairclough Elected Dean of New Chapter—Symphony Orchestra Introduces Novelties

ST. PAUL, Nov. 24.—At a meeting Wednesday night the organization of a Minnesota chapter of the American Guild of Organists was consummated. G. H. Fairclough, of St. Paul, was elected dean and Hamlin Hunt, of Minneapolis, sub-dean. Other officers are: Paul Thorn, of St. Paul, secretary; J. Victor Bergniss, of Minneapolis, treasurer; Dr. W. Rhys-Herbert, of St. Paul, registrar; G. A. Thornton, of St. Paul, librarian; H. S. Woodruff and W. H. Jones, of Minneapolis, auditors.

The second popular concert by the St. Paul Symphony Orchestra, W. H. Rothwell, conductor, exploited Adams Buell and Mme. Georgia Hall-Quick, two excellent pianists, in Mozart's Concerto No. 10 in E flat major for two pianos. As a novelty the number proved attractive and the pianists won favor in its performance. An arrangement of Smetana's Symphonic Poem, "The River Moldau," for the harp, furnished another novelty in which Kajetan Atti distinguished himself. Pierne's "The Watch of the Guardian Angel" and a Serenade by the same composer drew upon the resources of the strings and gave added distinction to that greatly improved section of the orchestra. Other numbers were: Mozart's "Turkish March," Luigini's "Ballet Egyptien," op. 12, and Meyerbeer's Coronation March from "The Prophet."

Once again has St. Paul been drawn upon to provide an accompanist for a singer of renown. Ina Grange has been engaged as accompanist for Mme. Gerille-Reache, the famous French contralto, on a Winter's tour covering the cities of the Pacific Coast. Three years ago Mrs. Katherine Hoffmann, a St. Paul woman, was called to accompany Mme. Schumann-Heink throughout the United States and Germany. Miss Grange received much of her instruction in the studio of C. G. Titcomb, a former St. Paul teacher, now a resident of Los Angeles, Cal.

F. L. C. B.

Ethel Crane at the Marble Collegiate Church

Ethel Crane, the soprano, is filling the place of Caroline Mihr-Hardy, as soloist at the Marble Collegiate Church, Twenty-ninth Street and Fifth Avenue, New York. Mrs. Mihr-Hardy is temporarily absent.

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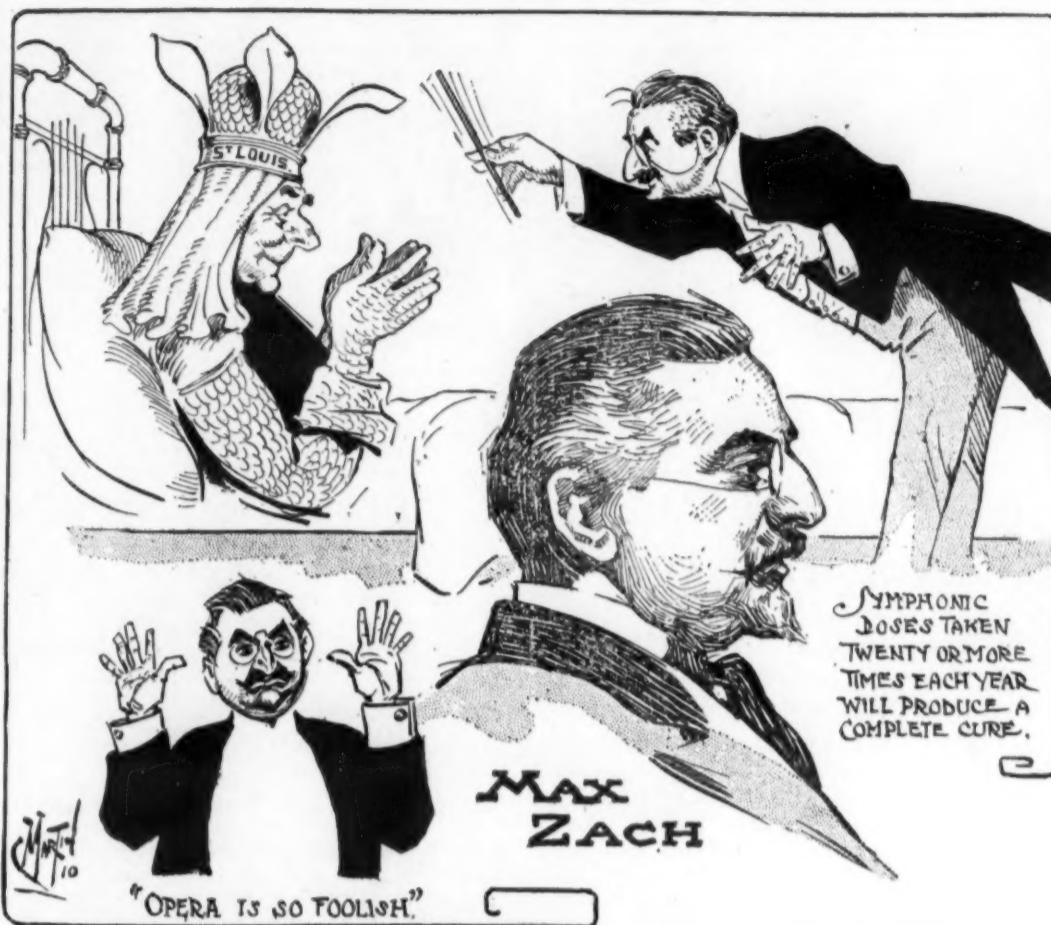
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The Cartoonist of the St. Louis "Post-Dispatch" Presents the Conductor of the St. Louis Symphony Orchestra in Characteristic Attitude.

ABOVE is a St. Louis cartoonist's idea of Max Zach, conductor of the St. Louis Symphony Orchestra, and here also is a pen picture of the conductor as outlined by the humorist of the *Post-Dispatch*, S. Carlisle Martin:

"Well, this is what he looks like. To begin with, he is very distinguished, but oh, so lacking in temperament. Great shock, eh? It's true, though. As for hair, nothing doing in the bushy moss line. I really believe he goes to the barber every three or four months at least. When he looks at you, you see none of those wild google eyes you generally find in 'ze great artiste.' And he talks with his mouth and not with his hands and feet. Beastly bad form, you say. And his pronunciation is almost American, or what is left after twenty-five hard years of effort to forget his mother Viennese tongue. His face is still young

and fair. The only sign of wear and tear is his closely-cropped goatee which resembles the hide of one of our Forest Park Zoo buffaloes in moulting season."

Herr Zach is convinced that St. Louis is making good progress musically and cites the fact that the number of symphony concerts has been increased from eight a year to fifteen as an indication. More funds to finance the orchestra is the great need.

Providence Violinist in Recital

PROVIDENCE, R. I., Dec. 1.—Mary Ellis, a pupil of the late Dr. Joseph Joachim and member of the faculty of the Music School, of which Mrs. Anne Gilbreth Cross is director, gave a violin recital Wednesday evening at Memorial Hall, which attracted a large audience. From the first number to the last Miss Ellis held her hearers with her beautiful tones, flawless technic and her unassuming personality. Her playing of Handel's Sonata in A Major was marked by brilliant technic and excellent execution and the Vieuxtemps Concerto was admirably rendered. After prolonged applause, Miss Ellis responded with a Hungarian composition dedicated to Joachim by Brahms. Carl Lamson, of Boston, gave praiseworthy support at the piano. G. F. H.

AGENCIES WILL LOSE THEIR OPERA TICKETS

Metropolitan Company to Withdraw
Special Privileges of Favored Speculators After This Season

For years past great blocks of the choicest seats at the Metropolitan Opera House have been in the hands of certain favored ticket agencies—those conducted by Tyson, Bascom, Rullman, McBride and Miller. Forty thousands seats have been controlled annually by these speculators and the number this season may reach the 45,000 mark. After this season, all this is to be done away with.

The privileges granted these agencies have been accorded in return for financial assistance rendered Abbey, Schoeffel and Grau in the early days of the Metropolitan. The Metropolitan Company regards the debt as well paid, now, however, and next season the seats now controlled by the agencies will be sold direct from the Metropolitan box office.

At present nearly half the 1,026 orchestra chairs on the main floor are controlled by Tyson, Bascom, McBride, Rullman and Miller. The 20 per cent. discount allowed by the Metropolitan until last year has given the favored ones during the many years they have held the privilege a profit estimated to be close to half a million dollars. The larger part of this has come out of the treasury of the Metropolitan, because of the discount allowed.

The step to be taken is in line with the action to curtail speculating in Metropolitan opera tickets to the fullest extent in the power of the management. The fight now being waged against the sidewalk vendors will be continued, though it is admitted that until a practical ordinance is passed, little permanent headway can be made.

Business Controller John Brown, in discussing the matter, states that it is a step in advance taken in accordance with the policy to see that the public gets the best of fair play in its dealings with the Metropolitan.

Municipal Concerts in Milwaukee

MILWAUKEE, Dec. 3.—The city's Socialist administration is to start a series of municipal Sunday afternoon concerts to-morrow with the appearance of a large orchestra under Christopher Bach in a program of classical and popular music, at the city auditorium. While Christopher Bach is conducting in the City Building his son will be leading an orchestra in the old Turn Halle, where Christopher himself for fifty years conducted the concerts.

Fisk Jubilee Singers in New York

Excellent singing of negro folk songs was heard in New York in the Engineering Societies' Building on November 29, when the Jubilee Quartet of Fisk University rendered such songs as "Old Black Joe," "Steal Away to Jesus," and "Swing Low, Sweet Chariot" in a manner to reveal admirable training. Booker T. Washington delivered an address on the same occasion.

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THE MECHANICAL END OF OPERA PRODUCTION

IF Edward Siedle, of the Metropolitan Opera House, should think he saw a real life-sized vacation looming up with his name on it he would say to himself: "Wake up! This is just a merry dream!"

Mr. Siedle runs the mechanical end of the opera. Maybe practical would be a better word, says the New York *Sun*, for he has charge of the construction and maintenance of scenery, costumes, properties and stage lighting. The perfectly good artists who paint the scenery might not like their job to be classed as mechanical.

Every day in the year except Sundays in Summer some of Mr. Siedle's minions have to be on the job. The very day after the opera season officially closes in the Spring a new but scarcely less imperative get-busy order issues from Mr. Siedle's office. On that day is inaugurated the Summer campaign of repair, reconstruction and new construction.

Every foot of scenery, every cable, block and tackle, ladder, platform, pulley, bolt, every electric switch, wire, button, bulb; in short, every detail of the stage, its settings and its mechanical appliances, is examined. Everything is repaired and many things are entirely discarded and replaced by new.

Naturally the work of oversight and maintenance goes on through the season as well. But during the Summer there is the most systematic and complete house cleaning going on inside the apparently closed and deserted building. To the force of twenty-four stage carpenters who are employed the year round are added another twenty, who, from June until after Christmas, do new construction work only. In the Winter thirty-five electricians are employed. Eight of them work all Summer long, except that individually they do get vacations, overhauling the existing equipment and installing new.

In the wardrobe department last Summer something like 2,000 new costumes

were made. From fifty to seventy men and women, four-fifths of them women, worked for months to accomplish the task. At the same time about fifteen seamstresses were repairing old costumes. The Metropolitan wardrobe carries thousands and thousands of costumes.

Dry cleaning its wardrobe is one of the few things which the Metropolitan doesn't do for itself. In the case of many operas it paints its own scenery. Mr. Fox, the principal painter, has four first assistants and two subordinate helpers in the work. All this work costs money. On the four items of scenery, costumes, properties and stage lighting the opera company last year spent more than a quarter of a million dollars. Scenery cost \$115,000; costumes, \$106,000; properties, \$22,000 and stage lighting, \$18,000, a total of \$261,000. Of course, some of the stars furnish their own costumes. It depends on the contract made. But that is only a drop out of the bucket of the task of getting the Metropolitan repertory of operas ready. No other opera house in the world has so big a mechanical end to its work.

The company has six great storehouses, one of them six stories high and 50 by 100 feet on the ground. The other five are perhaps half as large. Everything not in use in the opera actually being presented is stored in these buildings, the work of transfer being done by two shifts of stage carpenters.

All of this work is involved in the mere getting ready to produce the opera on the stage. It does not include the practical running of the opera house as an auditorium. That comes in the province of the "superintendent of the building," the man who has charge of the doormen, cleaners, elevator men, office boys, ushers, carriage call men and so on. It actually requires a force of ten men to call the carriages for the operagoers.

MRS MORRELL'S MUSICALE

Lillia Snelling and Other Pupils Win Favor in Interesting Program

Laura E. Morrell's musicale at the Chelseea, in New York, on November 29, brought forth many favorable comments from those who attended. It was generally conceded that the artistic standard reached was higher than anything previously done under these auspices.

Lillia Snelling, of the Metropolitan Opera Company, sang Italian and French songs, and Indian songs by C. W. Cadman, in a most engaging manner, and Jessie Pamplin sang artistically a group of Italian and Schumann songs. Russell Bliss showed a great advance in his art in an aria from "Hérodiade," and also sang duets with Miss Snelling and Miss Pamplin. Others who did good work were Mrs. Winfred Mason, Mrs. St. John Duval and Nona Malli, the latter recruits of the Manhattan Company in "Hans."

Florence Wessell by her fine accompaniments helped to make the event a most delightful one.

Musical Vandal Racks Nerves of Kneisel Quartet

MADISON, Wis., Dec. 3.—When some miscreant, who is yet to be discovered, cut one of the heavy bass strings on the piano which was used during the recent concert of the Kneisel Quartet, it seems impossible that he could have conceived the horrible nerve-racking jangle which occurred when the pianist touched the keys for the closing number of the concert. It startled the audience, to say the least, and fairly drove the artists frantic. The string was one of the two lower G Sharp, the first of the "double unisons," which is used but little, there remaining a second string to respond to the infrequent touch. It is believed that the string was pried off with some instrument similar to a screwdriver by some person whose idea of mischief had become perverted.

M. N. S.

Schumann-Heink Aids Sufferers from Newark Fire

NEWARK, N. J., Dec. 2.—Mme. Schumann-Heink, who lives at Singac, near Paterson, has volunteered her services for to-night at a concert in the Kreuger Auditorium here in aid of the families of those who were burned to death or badly injured in the recent factory fire in this city.

SINSHEIMER QUARTET OPENING

First Concert of Season Given in Mrs. Rice's Ballroom

The first concert this season of the Sinsheimer Quartet was given on the evening of December 1, in Mrs. Rice's ballroom, at the Ansonia. There was a good-sized and very appreciative audience present. The personnel of the quartet has been changed from former years, and Mr. Sinsheimer's associates now are Lucien Schlossmacher, second violin; Joseph Kavarill, viola, and Horace Britt, cello. The program presented was:

Quartet in G Major, op. 76, Haydn; Trio for Harp, Violin and Cello, Trneczek; Quartet in A Minor, op. 41, No. 1, Schumann.

The quartet played both the Haydn and the Schumann in excellent style, there being a fine ensemble throughout the work, faultless intonation, and true musical understanding. The best work of the evening was done in the last movement of the Haydn and the first movement of the Schumann. The Trneczek Trio for the unusual combination of harp, violin and cello proved to be an interesting work. Strange as it may seem, an air of César Franck was felt throughout the Nocturno, whereas the composer's name, surely Bohemian, made one inclined to expect something Dvórákian. Mlle. Gaetane Britt, harpist, played with much virtuosity in the capriccio of the trio and proved herself a very capable artist.

Manhattan Ladies' Quartet in Several New York Concerts

The Manhattan Ladies' Quartet sang with great success for the Mozart Verein on November 13. In addition to the quartet numbers two solos were given, a soprano air "Wie nahte mich der Schlämmer," from "Der Freischütz," beautifully sung by Irene Cumming, and a contralto aria from "Gioconda" effectively rendered by Annie Laurie McCorkle. Another engagement of importance was at Wanamaker's, where the quartet sang for an entire week to assist at the tenth anniversary of the concert season under Mr. Chapman. The singers were especially congratulated on their German songs. The Bremen Gesang Verein engaged the singers for its silver jubilee on November 27, and they were most enthusiastically received. Engagements are booked up to May and the season promises to be a noteworthy one.

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HINDERMYER

FAIRY PIANISTS HEARD IN LONDON

Harold Bauer and Ernest Schelling Reveal Manifold Beauties of Their Art

LONDON, Nov. 26.—Harold Bauer played the following program before a large audience at Bechstein Hall last Saturday:

Toccata in D Minor, Bach; Kreisleriana, Schumann; Sonata in B Minor, Liszt; Pastorale and Prelude, Fugue et Variation, César Franck; Bauer: Ondine, Ravel; Nocturne in C Minor and Scherzo in B Minor, Chopin.

Although Mr. Bauer did some very fine playing on this occasion, there have been times when he has been in better form. Yet this distinguished pianist at his worst stands above many of our more famous pianists at their best. His art is so ideal, noble and impersonal, so free from pose of any kind, that a mere virtuoso tires one who has heard Mr. Bauer's musician readings.

The Bach was perhaps least interesting for it was given with high color and the rhythms were often hurried, but Schumann's Kreisleriana was beautifully played even if some sections were read a little differently from traditional ideas. The Liszt Sonata was disappointing. An overuse of the sustaining pedal did not help to produce needed dramatic effects. Mr. Bauer gave us his best in his arrangements of César Franck's glorious compositions. The Prelude, Fugue and Variations is most noble music and was played as only Mr. Bauer can play. Ravel's "Ondine," although well played, left no impression of beauty.

Ernest Schelling, who has just had such success in Poland, gave his first Queen's Hall recital last Tuesday afternoon. The program follows:

Sonata op. 31, No. 3, Beethoven; Pastorale and Capriccio, Scarlatti; Etudes Symphoniques, Schumann; Variations, op. 11, Paderewski; Mazurkas, F. Sharp, op. 6 and D Major; Nocturne D Flat, Valse, op. 34, Chopin.

Mr. Schelling is almost inimitable in catching the feeling of such composers as Scarlatti, while his light finger-work is very beautiful. The Capriccio was charmingly given. Paderewski's Variations and Fugue is interesting and one of the Polish pianist's best works. It contains some clever technical things and the *glissando*

FAIRY PARIS TEACHER AND SOME OF HIS PUPILS



Giovanni Sbriglia, Teacher of Voice, Seated in Center of Group

IN the accompanying picture Giovanni Sbriglia, the teacher of singing of Paris, appears surrounded by some of his pupils. M. Sbriglia is still actively engaged in teaching in Paris with as many pupils as ever and is in better health now than

he has been for some years. The picture was taken at Rainvilliers, where he spends the summer. Many eminent singers have received their instruction from M. Sbriglia, among them the Philadelphia baritone, Perley Dunn Aldrich.

is used with fine effect in one of the variations. The American pianist played his former teacher's composition exceedingly well.

When we come to Chopin, however, we find the real Schelling, a natural Chopin interpreter, a rarity in any decade. The Mazurkas were rhythmically perfect, true aristocratic grace being given them. They may be "Bourgeois little joys, half bathed in sorrow" (in any case the phrase is pretty), but Chopin left the most plebeian theme so enwrapped in the filigree of his aristocratic art that the *bourgeois* is rather far to seek.

Another pianist, M. da Motta, gave his second recital the same day. The impression which he created at his first concert (which has been reported) was in no way lessened by his playing on Tuesday. He is a pianist whose art is serious and whose intelligence is exceptional.

Dr. Richter conducted the Third Symphony concert Monday, when Brahms's Second Symphony and Schubert's finished Symphony figured in the scheme. Mr. Bauer played a poem for piano and orchestra which the London critics found uninspired. It was by Mr. Holbrooke.

Mischa Elman appeared in concert last evening at the Queen's Hall with this program:

Symphonic Espagnole, Laio; Sonata in G Minor (Teufel's Sonata), Tartini; Aria from Suite in A Minor, Max Beger; Rigaudon, Monsigny-Franke; Arietta, Cesar Cui; Schon Rosmarin (Alt-Wiener Tanzeisen), Kreisler; Adagio from 2nd Concerto, Viotti; Polonaise in A, Wieniawski.

His playing was as usual vigorous and technically brilliant. The program was well chosen in view of his style.

This afternoon Mme. Julia Culp, the *Lieder* singer, gives a recital at Bechstein Hall. At the same hour the last performance this season of "Elektra" takes place at Covent Garden.

EMERSON WHITHORNE.

Distinction for an American Violinist in Vienna

Hugo Riesenfeld, former concertmaster of the Manhattan Opera House, has been informed that the results of the competitive examination to enter Prof. Sevcik's class have been announced. Of the twenty-five men who competed in the examination to enter what is known as the Master School Class of the Musical Academy in Vienna, under Sevcik, only two have been accepted, and one of them is an American, Frank Williams, a pupil of Mr. Riesenfeld.

Mme. Kirkby-Lunn Coming in January

Mme. Kirkby-Lunn, the English contralto, will arrive in America early in January and will open her concert tour with a New York recital in Carnegie Hall on the afternoon of January 3. Appearances with the Minneapolis Symphony Orchestra and the St. Paul Symphony Orchestra are scheduled for January 6 and January 10, respectively, after which the prima donna will go to Omaha and Kansas City. She will sing in St. Louis under the auspices of the Amphion Club on December 24.

JEWISH MUSIC OF OLD AND OF TO-DAY

Organist Gideon Contrasts Traditional Melodies with Modern Religious Work

An exposition of "Traditional Jewish Music" was given at Temple Anshe Chesed, New York, November 30, by Henry L. Gideon, choirmaster of Temple Israel, Boston, and a composer and writer on musical topics. An audience of one thousand heard the lecture and its illustrations on the organ by Mr. Gideon and in songs by Gertrude Maklauskay and Cara Sapin.

Mr. Gideon contrasted the scale of archaic or traditional music with the major and minor scales on which modern music is based, pointing out the fundamental differences between them. By examples in song and on the organ, he indicated the difference between Jewish music and the music of America in general.

Mr. Gideon played old folk songs of ancient Jerusalem to illustrate traditional melodies that originated centuries ago in the East and that have been handed down through the ecclesiastical cantor. He also illustrated old melodies which have been preserved through congregational singing, comparing them with the Gregorian chant of the Catholic Church and pointing out, as a main point of difference, that there was no standard form of the Jewish hymns. Miss Maklauskay sang an arrangement of "Kol Nidra," to illustrate the latter sort of melodies.

"V'Shomer Espargot," a hymn based on a composition by the late Aloys Kaiser and sung by Miss Sapin, was employed as an illustration of more modern compositions founded on the old melodies or written in the same style and sung in the synagogues today.

In setting forth the great musical creations of the present, three selections were used as illustrations: "O Lord, What Is Man?" sung by Miss Maklauskay; "Ha Tikvoh," sung by Miss Sapin, and a Zionist hymn played by Mr. Gideon on the organ.

"THE MESSIAH" IN ERSE

Miss Rennyson Will Sing in the Original Irish Tongue

Gertrude Rennyson, the dramatic soprano, who sailed last week on the *California* to sing in the Philharmonic concerts at Belfast, will thence go to the Continent where she will appear as guest at many of the prominent opera houses. Miss Rennyson will return to America in February to fill concert engagements in this country.

An interesting feature of Miss Rennyson's forthcoming engagement in Ireland in "The Messiah" is that it is to be sung in Erse, for the first time in its history. This is Miss Rennyson's first experience with the aboriginal Irish tongue, and she pronounces it much more flexible and adapted for singing than either English or German.

Foreign Music in China

[From United States Consular Reports.]

Consul-General S. S. Knabenshue reports from Tientsin, that the only foreign music the Chinese masses have ever shown any interest in is the skirling of the bagpipes of the Cameron Highlanders, when they were in garrison there a couple of years ago. He therefore advises an Ohio piano concern that the market for their instruments is practically confined to foreign residents. Some few instruments have been sold to wealthy Chinese, but simply as pieces of furniture, there being no teachers of instrumental music for Chinese ladies and no demand for them.

H. Evan Williams in America 1911-12

H. Evan Williams, the tenor, returned to his home in Akron on Monday from a series of engagements in Texas. He announces that he has decided to remain in America during the season 1911-12.

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New York, December 10, 1910

PUCCINI'S AMERICANISM

America will watch with interest to see how nearly Puccini succeeds in achieving what he believes that he has achieved in "reflecting the spirit of the American people, and particularly the strong, vigorous nature of the West" in his new opera, "The Girl of the Golden West."

Puccini declares that he has never been West, but that he has read so much about it and knows it so thoroughly—he has lived the feelings of his characters so intensely—that he believes that he has hit upon the correct portrayal of them.

Americans have long since accepted with avidity Puccini's expression of the feelings and passions of his characters. There is practically no doubt but that they will find the music which he allots to the characters in his new opera equally congenial.

The question is—will they feel that there is anything particularly American, or particularly expressive of the American West, in his latest music?

Everyone knows what happens when an English author sets out to put American slang into the mouths of his characters. It is quite probable that Puccini will make an appeal to Americans by the scenes of the new opera, but it is equally probable that, however much Americans like his music for this piece, they will smile at it as an accurate, or even fairly accurate, portrayal in music of the American character. It is well-nigh inconceivable that his music can be anything other than fundamentally Italian, with an occasional idiomatic American touch.

This is probably as it should be, as an artist cannot denationalize himself without grave danger to the foundations of his art, however clever he may be in reflecting this or that alien idiom.

His experiment, in connection with his remarks, however, is of great interest, and will probably prove illuminating in some respects on the moot question of nationality in art.

THE METROPOLITAN AND THE SPECULATORS

It is announced that the business department of the Metropolitan Opera Company in its effort to curb the speculator nuisance has determined to cut off some 40,000 seats which have hitherto gone to a number of well-known ticket agencies in New York each season, and have been sold to them at a discount of twenty per cent. for cash in advance.

This, like some of the other problems with which the company which took up the management after the Grau régime has had to solve, is a legacy from the time when Abbey, Schoeffel & Grau ran the opera on their own account. This concern being, with its various interests in the musical and theatrical world, in constant need of money, it was customary for them to

secure considerable advances from the ticket agencies, to which they sold large blocks of the best tickets at a reduction of twenty per cent. These agencies then added to the regular price a premium, so that it was no uncommon thing for the managers to go bankrupt, as Abbey, Schoeffel & Grau did, while the ticket agents and speculators cleared fortunes.

It is understood that the present management propose to abolish this system. This will give them a large number of additional seats which the public can obtain directly at the box office. It might be objected here that the ability of the public to buy seats at various well-known offices is a public convenience, and that there are a great many persons who are ready and willing to pay a premium for the convenience. At the same time the public can afford to assist the management in reducing the speculator nuisance, even though it causes some inconvenience to itself, which might be met by the Metropolitan people establishing a branch ticket office downtown and one uptown.

It certainly is not to the business interests of the Metropolitan Company that the speculators should virtually be able to corner all the best seats, with the result, as we have seen, that on some nights they hold the \$5 orchestra seats at prices ranging from \$10 to \$50, while on other nights they are offering them at \$2.50, or a discount of fifty per cent. Many opera-goers are deterred by the reports of the high prices that prevail, and others are disgusted when they think that they might have got their seats much cheaper had they waited until the last minute.

The action of the opera company in endeavoring to recover possession of the great bulk of the seats for the benefit of the public is right in line with what has already appeared in this paper, to the effect that an honest and sincere effort is being made by Mr. Brown, the controller, backed by the company, to serve the public and to do something, if not to abrogate entirely, at least to diminish, an evil which has this season become a public scandal.

THE BUSINESS MAN AS CRITIC

In an interview with the representative of the Boston *Evening Transcript*, Henry Hadley broached a thought which merits consideration and emphasis.

He was referring to the common idea which people hold with regard to a critical musical appreciation in a new city, such as Seattle, where Mr. Hadley is conductor of the symphony orchestra.

To quote Mr. Hadley:

Still, along with the American coolness toward American music goes another strain of the national mind that is going by and by to be of enormous benefit to us; I mean a certain natural critical faculty that the American man, from banker to plumber, can exercise on the music he hears. For instance, conducting the Symphony Orchestra in Seattle I encounter it continually; he can tell you which piece had genuine grandeur, and which failed somehow, as he would say, to "get over the plate." He doesn't know how he knows, but he knows.

This is a point of far more importance than is ordinarily allowed by the musically erudite. It is very easy for the man deeply versed in the technic or the appreciation of the technic of music to look with scorn upon the sort of critical appreciation of which Mr. Hadley speaks. It is difficult for a man whose appreciation of music is based upon an intimate knowledge of musical construction to allow a valid critical faculty to the man who has not a similar knowledge.

It is to be remembered, nevertheless, that music is not necessarily written for people thus specially trained in musical knowledge. Music is written for humanity. If music, in the course of its development, grows too far into that condition where it can give enjoyment only to the analyst it is, without question, departing too far from its normal function of giving something to humanity in general. The analytical critic is certainly entitled to his say, but it is supposable that he can become so absorbed in music from the analytical standpoint that he forgets its directly human value.

The point which it is necessary to emphasize is that the man who has not such an analytical capacity, and who takes his music for what it gives him humanly, has also an entirely valid element in his musical judgment. This element, which is his spontaneous native response to what he hears, must be placed in the balance against the deductions of the analytical critic.

There is right on both sides of the question. This response of the everyday business man to symphonic music, once he begins to get accustomed to listening to it, as is more and more becoming the case in American cities, is to be, as Mr. Hadley says, a much greater factor in musical development in America than has been supposed.

The approval of all the critics in the country will not save a musical composition to future generations if those generations do not find in it something which makes a directly human appeal to them beyond the structural or other special virtues of the work.

This response of the business man, or the layman

in general, to music is the great balance wheel of American musical development. It is quite probable that the business man will sometimes be mistaken, and that the second generation of business men will find something in a symphony which failed to make its impress upon the first. It may even be that the critics will have acclaimed the work at the outset, in which case they will have come off best in that particular instance, but such special cases do not reverse the principle.

It is the humanity of America that is finally to decide what is good, and what is to be retained, and the business man as critic is a factor of increasing importance in musical America to-day.

PERSONALITIES



On One of Their Honeymoons

When Reed Miller, tenor, and Nevada Van de Veer, soprano, each of whom is well known in the concert field, were married a season or so ago they had the pleasant assurance that they were to have not only one honeymoon trip, but an apparently never-ending succession of them. Fortunately their advance engagements have called for their simultaneous appearances on several orchestral tours. The accompanying photograph, showing this artist-couple on one of these trips, was taken in Vancouver, B. C.

Melba—Nellie Melba was a guest in Boston last week of Mrs. John L. Gardner in Tenway Court. During the week she was an interested auditor at the opera and symphony concert.

Delius—"He is tall, lithe, smooth-shaven," wrote a recent interviewer of the English composer, Frederick Delius, "and has alert, mobile features and an incisive directness of speech. At once he discloses a trait of independent self-sufficiency, the supreme quality of real individuality to be discerned alike in his works as in the man himself."

Gregor—Frau Hans Gregor, wife of the director of the Berlin Komische Oper, who was formerly Della Rogers, of Colorado, is receiving congratulations on her husband's appointment as director of the Imperial Court Opera at Vienna. Herr Gregor in his new capacity becomes a high official of state, and his American wife will be entitled to a prominent rank in the life of Emperor Francis Joseph's court.

Cavalieri—Lina Cavalieri's musical training, according to a friend of hers in Rome, was started with the sum of 10,000 francs, which a certain Italian noble gave to her when her tips as to what number and color he should play on the roulette wheel at Monte Carlo netted him winnings amounting to 100,000 francs.

Jörn—Carl Jörn, tenor of the Metropolitan Opera House, who allowed his wife to obtain a divorce in order that she might marry another man, announced on his recent return to this country that he was contented under the arrangement. "I followed the dictates of my conscience in doing as I did," Mr. Jörn said. "I hope my wife is happy."

Caruso—One of the women writers on a New York newspaper recently asked Caruso what sort of man a woman usually likes best. "It would seem to me," said the tenor in reply, "that the answer is that she generally likes a different one." Caruso further expressed an opinion that artists of neither sex should marry.

Renaud—Emiliano Renaud, the French pianist, who is under the management of the Theodore Bauer Concert Bureau, Boston, can see nothing whatever in the popular music of the day. One evening recently he denounced this class of music in unmistakable terms to a group of friends in the foyer of the opera house. He brought up one popular song after another and finally remarked: "But of all the cheap songs that don't mean anything and haven't any music to them, I think the worst is the—what you call it—'Minutes Number 45 from Broadway.' What does it mean?" The laughter of his friends was broken by one of them who said: "You're right, old chap, it doesn't mean anything the way you put it."

A TRUE TRIUMPH FOR MISS PARLOW

Youthful Canadian Violinist, in Her New York Début, Plays Tschaikowsky's Concerto with Russian Symphony Orchestra and Reveals Amazing Technic, Temperament and Interpretative Insight

Kathleen Parlow, the nineteen-year-old Canadian violinist made a triumphal entry into New York music circles at the concert of the Russian Symphony Orchestra in Carnegie Hall on Thursday evening of last week. The young artist could hardly have received a more uproarious tribute than was accorded her after she had played the Tschaikowsky concerto, and though the enthusiasm of her hearers visibly embarrassed her she was made to return to the stage to bow her thanks about a dozen times and finally found herself obliged to capitulate and play two extra pieces. The full program of the concert was as follows:

Symphony No. 1, G Minor, "Winter Reverie," Tschaikowsky; (a) Intermezzo, "Night," Napravnik; (b) "Firework" Fantasie, Strawinsky (first time); Violin Concerto, Tschaikowsky, Miss Parlow; Two Caucasian Sketches, Ippolitow-Ivanow, I. In the Aul (Mountain Village), Viola Obligato, Jacob Altschuler; II. March "Sardar" (Caucasian tribe).

Miss Parlow may now be depended upon to become a fixture on New York's annual musical menu. Were it not for her youthful looks the amazing maturity shown in her work would tend to belie her age. Her command of technic is, happily, backed by an emotional temperament and a keen insight into the poetic subtleties of the compositions she interprets. Her tone is of beautiful quality, and she commands every secret of delicate shading. Her harmonics are of superlative purity and almost always accurate of intonation, a fact which was, moreover, true of all the rest of her playing. Into the opening movement of the Tschaikowsky work she put a good deal of breadth, but it was in the dreamy and poetic second especially that she pleased, for she gave it with a most winsome show of tenderness and charm. Girls of nineteen do not usually grasp the profoundly poetic substance of a great composition as Miss Parlow did in this case.

It would be idle to enumerate her technical excellences one by one, and it suffices to declare that there is no mechanical branch of the art in which she does not shine to brilliant advantage. Her trill, for one thing, is astonishing. She plays simultaneous bowed and double *pizzicato* passages as though they were the easiest things under the sun. And with it all she is totally devoid of a single affectation or disturbing mannerism.

The Tschaikowsky symphony with which the concert opened contains some of the germs of the later and greater Tschaikowsky, but not very much more. The second movement, it cannot be denied, is beautiful in melody and in color, and there are a few spots of interest in the third. But altogether the work is pallid and bloodless in contrast with the great "Fourth," "Fifth" and "Pathetic." The fugue and thematic elaborations of the last division sound hopelessly academic, though the brass climax at the close seems something like a foretaste of the close of the "Fifth" symphony. The orchestra played the work fairly well in spite of some rough spots.

The Napravnik "Night" intermezzo is a brief and rather conventional nocturne for muted strings. Strawinsky's "Fireworks," which was heard for the first time, is a grotesque and weird sounding trifle, an insignificant and utterly valueless thing patched together with a few scraps and shavings from Richard Strauss's workshop. Why such trash should be served up as long as any good music is available fairly passes comprehension. It was coldly received.

Here is what some of the New York critics thought of Miss Parlow's playing:

She disclosed fundamental qualities of interpretation that went beyond her youthful appearance, for she played not only with understanding and musical feeling but in a good style, free of mannerisms.—W. J. Henderson in *The Sun*.

The impression she produced was highly favorable. Miss Parlow had great sureness, breadth and power. She had charm. She had fancy. Her technic seemed unusual, even to those who had heard more famous players.—Charles Henry Meltzer in *The American*.

It was soon evident that here was a player equal to any artistic or technical demands that might be made upon her. Her tone is singularly penetrating and yet subtly sweet. I do not remember to have enjoyed this concerto more, or heard it played with greater purity on intonation, rhythmic force, finish

of phrase and technical fluency.—Reginald De Koven in *The World*.

Miss Parlow made it seem that, while she possesses such attainments in the fullest measure, she has the more valuable gifts of a truly musical capacity, an artistic insight and fine taste. All these things united to make her performance a remarkable achievement, a promising introduction of a young artist from whom much may be expected. Miss Parlow has a tone of purity, roundness and mellow ness of a quality both searching and sympathetic.—Richard Aldrich in *The Times*.

ERNEST SCHELLING AS A PLAYER OF CHOPIN

Polish Audience Pays High Tribute to American Pianist's Performance at Lemberg

LONDON, Nov. 21.—A correspondent at Lemberg writes concerning the Chopin Centenary that Ernest Schelling created an enormous success with his Chopin recital on the Thursday of the Centenary. The Polish audience came to the recital almost with a prejudice because they could not believe that anybody without Polish blood in his veins could give them Chopin as they understood it and as they had hoped to hear it from their idol, M. Paderewski; but as the recital proceeded they realized that, although they had heard Rosenthal, Hotmann, Siloti and others, this American pianist really gave them their ideal Chopin, and they placed him with Paderewski at the head of all Chopin players. At the end of the recital he received a perfect ovation, one of the most enthusiastic among the audience being Paderewski himself. Many older people, pupils of Mikuli who was Chopin's own pupil, came with tears in their eyes and said they had never been so moved. They had come in a spirit of criticism, which they could not help until they had been quite carried away. One gentleman took out of his collection of arms the most valuable gun which had belonged to a dauphin of France and gave it to Mr. Schelling. A lady, who has a magnificent collection of silks destined for the Wawel Museum at Cracow, insisted on presenting Mr. Schelling with a dozen choice pieces, which he happened to admire. Altogether the enthusiasm of the occasion was unique, in that it was all showered upon what would be considered by the Poles an alien. After the recital Mr. Schelling was feted by the court dignitaries and chief officials.

TOSCANINI—AS CARUSO SEES HIM



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high rank. His latest sketch of Toscanini, reproduced herewith from the New York *American*, is ample proof of this assertion.

THE UNCHEERED SINGER

Being the Tale of a Well-Intentioned Boston Opera Claqueur Who Went Wrong

I get the following from an unquestioned source in Boston, and accompanying it is an assurance of its truth, declares a writer in the New York *Telegraph*:

"Patrons of the Boston Opera House, who came to listen to the strains of 'La Gioconda' on a recent Saturday afternoon, were somewhat startled to see a well-dressed but excited individual in the audience leap to his feet at the conclusion of the second act and shout out excitedly at the top of his voice (a voice to which the bellow of a healthy bull could well be compared), 'Jordan Marsh, three cheers for Jordan Marsh!' While Eben Jordan is father of grand opera in Boston, the firm of Jordan Marsh spells the oldest and largest department store in Boston.

"It was only when the excited individual calmed down sufficiently to be escorted out that he ventured to give an explanation of his unseemly conduct to a newspaper man who happened to witness the scene.

"According to his story, it seems that it is the practice of a Mr. Alrock who is retained by a certain clique of actors who appear at the opera house, to go out and hire fifteen or twenty men for each performance, who for 50 cents and their seat are supposed to applaud at the conclusion of each act for a performer who is named before the seat is turned over to the spectator. It is stipulated between the recipient of the ticket and the agent that enough applause shall be given to insure a required amount of curtain calls, and in addition to the applause the name of the favored ac-

tor is to be called out aloud at the conclusion of the act.

"The stipulation in the case in point was that the cheerer was to hurrah for Slezak at the conclusion of the second act. The well-laid plans, however, went astray, for the man, being tired, fell asleep shortly after he obtained possession of his seat. He slumbered on peacefully during the first act, awoke at the intermission, and fell asleep again during the second act. He awoke, however, just as the curtain was descending on the last scene of the second act, and with his promise ringing in his ears he started to m... od.

"What was the name he was supposed to call for? Let's see, who is it that is connected prominently with the opera. These thoughts chased rapidly through his mind and immediately the name of Jordan, who is one of the directors, came to mind. Before any one could divine his intentions, he leaped to his feet, and out came the shout, 'Jordan Marsh, three cheers for Jordan Marsh!'

"Slezak, for whom the lusty cheers were to be given, was entirely forgotten, and the good-intentioned friend was requested to leave the opera."

Matrimony Entices Boston Singer from Operatic Career

BOSTON, Dec. 1.—Elfrida Schroeder, daughter of Alwyn Schroeder, cellist of the Boston Symphony Orchestra, and herself a leading member of the Boston Opera Company, is to renounce the operatic stage for marriage. She will wed Walworth Kileskie Bradbury, of Boston, son of Mrs. Kileskie Bradbury, soloist of the Handel and Haydn Society, the ceremony to take place in Brookline on December 14. Miss Schroeder made her début at the Boston Opera House as *Nedda* in "I Pagliacci."

"I have made up my mind that I prefer home life to a career in opera," declares Miss Schroeder, "and I shall appear no more."

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**IN DEFENSE OF THE 'CELLO AS A SOLO INSTRUMENT**

WHAT means this inroad of violoncellists armed with concertos, sonatas, little pieces and transcriptions?" asks an editorial writer in the *New Music Review*. "The violoncello is a beautiful instrument in its place, and its place is in chamber music or in the orchestra. As the instrument of a recital it quickly palls. After the gifted player has moaned his little song with great expression and showed his dexterity in catching flies up and down the strings, there is nothing more for him to do. The literature of the instrument is not rich. We are aware that Walt Whitman compared the violoncello to 'the young man's complaint,' but the word 'complaint' in connection with the violoncello might lead the flippant to easy jesting."

In answer to this and in defense of the 'cello as a solo instrument, Boris Hambourg, who is now touring the country with eminent success as a 'cello recitalist, takes up the cudgels as follows:

"With all due respect to the opinions advanced by the writer of an editorial in the *New Music Review*, I feel that they do not reveal a full knowledge of the possibilities of the 'cello. As I have devoted my life to this instrument it may be supposed that I am prejudiced in its favor. At the same time I think I have acquired a knowledge of its powers which enables me to speak with some authority. The argument is advanced that the 'cello as 'the instrument of a recital quickly palls.' With that assertion I must disagree, and let me explain why. The violin, I may assume, is generally acknowledged to be a great solo instrument and has provided many distinguished artists with a means of conveying their musical message. Why, then, if the violin is recognized as an eloquent solo instrument, should the 'cello take an inferior position, when only a superficial examination of its possibilities suffices to show how much more varied and broader its resources are than those of its popular rival.

"Look at the violin. Comparing it to the human voice, we might call it a soprano with a few contralto notes. To be sure, within that range the expressive power of the violin is intense. Yet that does not entirely make up for the absence of the deeper tones in the musical scale, which are entirely missing.

"Consider the 'cello, on the other hand. Within the compass of this one wonderful instrument lie the expressive powers of four classes of human voices—of soprano and contralto in the upper registers of the A string, tenor in the lower register of the A string, baritone in the natural positions of the G and D strings and bass on the C string. Of course, there are many intermediary effects of timbre that can be produced in various positions on the different strings, but the explanation describes approximately the marvelous range of the cello.

"Having proved absolutely, it seems to me, that the variety of tone color, the



Manager—What's the leading lady in such a tantrum about?

Press Agent—She only got nine bouquets over the footlights tonight.

Manager—Great Scott! Ain't that enough?

P. A.—Nope—she paid for ten.—*Cleveland Leader*

"That sunrise effect is all wrong!" said the stage manager of a New York musical show.

"What's the difference?" replied the scene-painter. "Nobody who goes to a musical comedy in this town knows what a sunrise looks like."—*Washington Star*.

"Your daughter practises on the piano faithfully, I notice. Now mine hates it."

"Mine does too. But she'd rather practise all day than help with the housework."—*Louisville Courier-Journal*.

"What have you done?" exclaimed Mrs.

range and the power of the larger instrument are far greater than those of the smaller, the only thing I need add is that if in recital 'it quickly palls,' the fault is the player's and not the instrument's. True, the technic of the violin, like that of a coloratura soprano, is more brilliant and easier to acquire. But who would contend that as a vehicle of musical expression a light, flexible soprano voice is to be preferred to, say, a dramatic soprano or a baritone? Moreover, I claim that, difficult as the technic of the 'cello is, it can be mastered so as to produce even the most delicate and dazzling effects when necessary.

"So much for the powers of the 'cello itself. Now, as to the contention that the literature of the instrument is not rich. I must again dissent, although I readily concede that in comparison with that of the piano or of the orchestra, it is small. But, comparing the 'cello with the violin literature, I cannot see that the difference is in any way remarkable. There may be a few more concertos for the violin, but only a few. The trouble is that much of the 'cello music is unknown to the general public, for the simple reason that there are fewer cellists than other soloists to popularize the fine works written for that instrument. How many concert-goers, I wonder, know the concertos by Schumann, Dvorák, Haydn and D'Albert, to mention only a few, and the Tchaikovsky or Boellmann variations. If these were compositions for piano or violin they would be standard works. And then, think of what a treasure of beautiful music for the 'cello, practically unknown in these days, Italian and other masters of the eighteenth century have left us. Not long ago in London I gave a series of five historical recitals illustrating the 'cello literature from its infancy to the present day. The first of my programs was devoted to music that had probably never been presented in modern times. For example, I played a beautiful concerto by Porpora for 'cello with string orchestra accompaniment, the only manuscript of which is preserved in the British Museum in London.

"In my opinion the possibilities of the 'cello as a solo instrument have not been nearly exhausted, and I am interested in observing that many of the leading composers of the day are realizing more and more what a field that instrument offers to them. There is, for instance, the distinguished Hungarian composer, Emanuel Moor, who holds that the 'cello is the king of all instruments, whether you consider it as a solo or an ensemble instrument. Besides writing various works for 'cello alone and with orchestral and piano accompaniments, he has composed an interesting quartet for four 'cellos, which combination of instruments he prefers to the recognized string quartet of two violins, viola and 'cello, because he claims he can derive from it a greater variety of effects."

Cumrox as she flourished a letter at him.

"Has that anything to do with the correspondence I tried to help you with?"

"It has. It's an indignant protest. I told you to address that distinguished pianist as 'Herr Professor.'"

"And I did so."

"Yes. But you wrote it 'Hair Professor.'"—*Washington Star*.

Our poetic member observes and writes that there are people who will pay \$5 and stay up half the night to hear an opera who will not get up an hour or two earlier and pay 10 cents car fare to hear the caroling of Nature's feathered chorus amid the glorious scenery of an awakening day.—*Pittsburg Press*.

Mrs. Newrich (who has advertised for a pianist)—"So you are the music teacher that answered by advertisement?"

"Yes, ma'am."

"Well, sit down there and play a couple of duets so that I can see what you can do."—*Tit Bits*.

Many a man who permits himself to be led forth to musical entertainments he does not care for will appreciate the following:

"What made you start clapping your hands when that woman stepped on your foot in the tramcar?"

"I was dozing," answered Mr. Cumrox. "I thought mother and the girls were having a musical at home, and one of them was signalling that it was time to applaud."

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KEEPING IN TOUCH WITH WORLD'S MUSICAL GROWTH THROUGH THE PIANO

Max Reger's Position Among Modern Composers—Genuine Beauty and Charm in His Work—Hugo Wolf's Songs as Piano Pieces—Hans Pfitzner, Humperdinck and Contemporaneous Writers

[EDITOR'S NOTE.—In Mr. Farwell's first article on this subject, published in MUSICAL AMERICA November 5, he pointed out that through the piano one may easily keep in touch with the musical development of all nations. In following subsequent installments he gives specific information as to the works available in the task of gaining familiarity with three distinctive schools of music.]

By Arthur Farwell

AFTER Richard Strauss, perhaps Max Reger has made as much talk in the world as any modern German composer.

The first three things which come to mind on thinking of Reger will probably be, with most people, his earlier battle cry of "Back to Bach,"—his later dictum, "the musician's mind is the mathematician's mind," and the thought that his work is scientific, dry, and unpoetical.

This, it must be confessed, does not make Reger a very enticing figure in the musical world. But Reger has a way of putting his worst foot foremost, which has, perhaps, done a good deal to retard the appreciation of his best, at least in America.

The "Back to Bach" cry is one of those stupid slogans that artists raise from time to time, and which has little, if any, meaning. With Reger it at least means undoubtedly that he admires Bach, and beyond this, perhaps, that he would resist the blotchy expression of mere color to which modern music is addicted, by a careful art of thematic development. About that, Bach can surely teach us much. But Beethoven, Wagner, Brahms, and some of the Frenchmen, notably d'Indy, teach us things upon this same subject as well. Little is gained by any exhortation to admire Bach at the expense of the great masters since his day. Moreover, as a modernist in harmony, Reger misrepresents himself by such an exhortation.

Reger's remark that "the musician's mind is the mathematical mind," if, indeed, he ever made such a remark, is but another case of his showing himself in the wrong light. There is no doubt but that Reger is more interested in the development of the musical idea in and for itself than, for example, Strauss is. Reger's mind is not, as Strauss's is in many respects, the type of the modern. Reger has apparently not felt the need of solving world riddles in tone. He has been content merely to write music. He would rather develop any purely musical idea which he thinks worth while, than to reach out for a musical idea which should be the expression of some thought or picture from outside the sphere of music.

Reger is, perhaps, a very natural reaction against the post-Wagnerian color orgy of Germany, ardently desiring to bring music back to structural law and order. He may carry this idea so far as to slight the purely poetic and interpretative side of

music. Whether he does so in his own mind or not, he at least, unfortunately to himself, gives the impression of doing so by saying, or not contradicting that he said, that "the musician's mind is the mathematician's mind."

Beauty and Charm in Reger's Work

Those music lovers who will break through this rather forbidding exterior will find much of beauty and charm in the works of Reger, and will certainly be the gainers in respect to their knowledge of modern music by familiarizing themselves with enough of his works to discover his style and principles.

In piano writing of a not greatly difficult nature, Reger has accomplished much. His "Menuet," op. 24, No. 2, in B Minor, is quite freshly melodious, and has a *una corda* trio with some delicate bell tone effects in B Major. This composition is undoubtedly modelled on Schubert's famous "Menuetto" in the same key, which Rubinstein was so fond of playing.

The title of Opus 24, No. 4, "Moment Musical" indicates further that the composer consulted his Schubert at this earlier period. This composition has a mazurka-like theme, of a melancholy or plaintive character. It is a pleasant little piece, not particularly unconventional.

Opus 36, "Burte Blätter," is a collection of nine little compositions for piano. No. 1, a Humoreske, is, for a wonder, quite in keeping with its name. There is some ingenuity in the stating of the theme differently upon its several returns, and a rich and delicious legato bit in the midst of the staccato whimsies and interrupted rhythms. It is about the difficulty of the familiar Tchaikowsky piano pieces.

An "Albumblatt," No. 2, of this series, is a delicate fancy. A little waif of melody of charming sentiment at the beginning and ending is interrupted by a fit of prestissimo staccatos, which makes the more effective the final return of the melody, ingeniously stated in a new manner. A Capriccietto and a Reigen are less interesting.

Book 2, of "Bunte Blätter" begins with No. 5 of the series, a Gigue, which is an excellent exercise for one who does not always want Bach when playing this style of music. This is one of the instances where Reger is evidently animated by a desire to live up to his battle cry in a more literal sense than usual. No. 6 is an Elegie, a little work of much grave beauty, very simple to play, and interesting in every bar. Introduced to Reger through this little work one would think of him as entirely charming and simple. There is absolutely nothing to suggest the bugbear

which the name of Reger seems to have become in the world.

There is too much of the impromptu about a Valse-Impromptu, and a Capriccio is something in bravura style with brilliant vivace staccatos alternating with rapid Mac-Dowellish legatissimos, but is not of great musical interest. The last one of the "Bunte Blätter," No. 9, a Reverie, is very interesting for the pianist. It shows Reger's extreme care in working out his contrapuntal parts.

Of only moderate difficulty are "Zehn Kleine Vortragsstücke," op. 44. These are simple in structure, fanciful, and possessed of a very modest modernism. In style they are more suggestive of Bach and Schumann than of any other composer. Opus 24 is a Rhapsody, which pianists will find about equal in difficulty to the Brahms rhapsodies. Pianists who have acquired

Hugo Wolf's Music

Infinitely closer to the heart of humanity than Reger stands Hugo Wolf. He made no stir or talk about theories of music. He simply wrote it out of the passion of his life, and put into it the full wealth of his transcendent feelings, shaping it with the force of a subtle and powerful intellect.

With the exception of a few interesting works of other character, Hugo Wolf's life went into song, and even if we are not singers, with his songs on our piano rack we may come closer to some of the most beautiful moments in modern music than through the piano writings of many another. Wolf, practically ignored in his brief and tragic lifetime, has, through his works, inspired many deep musical thinkers to regard him as one of the world's greatest masters of song. Some go further and would give him the first place. His music lives, and will live, not through extraordinary new discoveries in the technic of harmony, melody, or rhythm, but through his revelation of an intense lyrical and dramatic passion, a sense of beauty amounting to ecstasy, a fertile imagination, and an insight into the musical interpretation of poetry such as is seldom duplicated in the world.

The only available work of Wolf for the piano would seem to be a little "Wienlied," utterly simple and of nautilus frailness. It represents in no way his modernity, but is spontaneous and naive.

The way to know Wolf, then, is to know his songs. Just as one who first becomes acquainted with the "Liebestod" from "Tristan," by hearing it as an orchestral number, wonders what song has to do with it, so one finds the accompaniments of most of Wolf's songs complete tone poems in themselves, from the performance of which great satisfaction may be derived.

Take for example, the "Geh' Geliebter," the last song in the "Spanisches Liederbuch." This song fairly out-Tristan in its sweep of passion and its extraordinary beauty. It is, however, among the most difficult of Wolf's songs, but this accompaniment seems utterly complete in itself as a musical work.

The "Mörike" songs are almost all very beautiful, and are somewhat simpler than the songs of the "Spanisches Liederbuch," carrying less far the technical development of song writing.

Some of Wolf's deepest and most wonderful moments will be found in his incidental music and songs for Ibsen's "Fest auf Solhaug." Wolf's genius centered in his capacity to reach with unerring certainty the very heart of a poem, and find the perfect musical expression of its thought and emotion; but over all is the mantle of ideal beauty. Of sincerity one does not need to speak in connection with Wolf. His flood of emotion and passion carries utter conviction with it.

Like all other great artists, it is only occasionally that Wolf attains his greatest heights, but it will greatly profit everyone to spend time and effort, who has not done so, to take the work of Hugo Wolf into his soul.

The Music of Hans Pfitzner

The name of Hans Pfitzner is heard on [Continued on next page]



Max Reger, Who Maintains that "The Musician's Mind is the Mathematician's Mind."

some little technic will find "Sieben Charakterstücke," op. 32, interesting. These compositions will give quite an insight into modern harmony. They base themselves upon motives and themes rather than upon tunes. This is not said in disparagement, for the same might be said of the immensely popular Rachmaninoff Prelude. Opus 32 is very interesting from a pianistic standpoint.

The Sonatina, op. 39, in F Major, is perhaps one of the best approaches to Reger through the piano. This work is simple, yet modern; without being complicated it gives a pretty good idea of modern thematic involution and development, and has much to show concerning modern harmony. There is an interesting metamorphosis in the transformation of the first theme to the theme of the slow movement.

Just reprinted and offered in sheet music form are four works which appeared originally in the German paper *Musikwoche*. These are an Improvisation, Perpetuum Mobile, Romanza, and Nachtstück.

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casionally in America, and more frequently in Germany.

Pfitzner is not of an ingratiating musical nature. At his best he staggers and paralyzes, rather than charms. Pfitzner was first heard of through his one-act opera, "Der Arme Heinrich," based upon the mediæval legend which Longfellow drew upon for his "Golden Legend." This was performed a number of years ago at Mainz, where Pfitzner was then living, with an effect the most intense in creating for the composer artistic friends and enemies.

There is nothing equivocal about Pfitzner's music for the musical dramatic stage. It appears to arouse inevitably an intensity either of antagonism or admiration. Of sensuous beauty of the usual sort, there is so little in Pfitzner's music that the great army of music lovers, who are almost wholly dependent upon this quality for musical enjoyment, find nothing in it. And yet Pfitzner, like Reger in his opposition to the modern colorist, maintains that he is an "old-fashioned melodist."

Associated with Pfitzner in the creation of his two stage works, "Der Arme Heinrich" and the later "Die Rose vom Liebesgarten," was James Grun. "Die Rose," which has been performed in several European cities, including Prague, apparently produced the same effect upon its auditors as did "Der Arme Heinrich" in Mainz. It was accepted for Berlin, which city was reported to have awaited it with *Spannung*, but which waited in vain, for it was not given.

"Die Rose" is a work colossal in conception and execution, which is quite another thing from saying that it is likeable or not likeable. It is a wholly ideal conception, arrived at as by original vision, and not through the dependence upon any particular legend. It is a "Welt-Gedicht," a drama of redemption, if you will, although it has been regarded by some who are under the realistic domination of Strauss, as a piece of belated romanticism. That, however, remains to be seen. This great drama, revolving through its scenes of the imaginative world with its "Wächter vom Liebesthor," "Minneleide," "Nacht Wunderer," "Moermann," and other typical characters, is in some manner akin, visibly and in its spiritual purpose, to the poetic dramas of Gerhardt Hauptmann. He will be brave who attacks this work at his piano, and unless he is a Wagner sympathizer to start with, and something of a student of modern symbolic drama, as well, he had better refrain.

Pfitzner's highest gift is his intensity and poignancy of dramatic expression. To sit back and listen casually to what he has written, as pure music, will perhaps interest few. To realize how seriously he has considered the poem, and to take his music in the sense of its connection with the poem, would give one, perhaps, a better sense of Pfitzner's nature and purpose than anything else that he could do, but one must have imagination to accomplish a profitable result in this way from the piano-vocal score of "Die Rose." What effect the work will produce when more widely heard in stage representation, it is difficult to say.

There is little doubt that Pfitzner is a greater master of the expression of pain than of pleasure. The dissonant misery of the wounded knight in the prelude to "Der Arme Heinrich" was so great that at the first rehearsal of the opera at Mainz

it broke up the orchestra. The players, incapable of conceiving such sounds as music, dropped their instruments, shaking with laughter.

Pfitzner's future is still in front of him. It is impossible to know what the world will think of him when it has had a fair opportunity to hear his music dramas, his chamber music works, orchestral compositions, and songs.

A four-hand arrangement may be obtained of his overture to Kleist's "Käthchen von Heilbronn." This is an intense introspective treatment of the old legend of Käthchen, to whom it was announced in a vision that she was the daughter of the Kaiser. It deals with the tortured states of mind through which she and her lover must pass before they can be united.

The first theme is of dramatic austerity, and the second quietly lyric. The "Christ-Elflein," for orchestra, which has been heard in America and Europe, is also to be had in a four-hand arrangement.

Engelbert Humperdinck and Others

Engelbert Humperdinck is too familiar to all through his many stage representations throughout Europe and America to need detailed description here. To come in touch with the genial and gentle spirit of this man, it is only necessary to procure a copy of the piano-vocal score of "Hänsel und Gretel." Humperdinck's achievement has been to accomplish a return to operatic simplicity, as Weber did with his "Freischütz" amidst the florid Italian operatics of his day. Further than that, Humperdinck has applied the Wagnerian orchestra to the purpose of simple romantic or Märchen opera.

The clear beauty and naiveté of his musical thought, clothed in exquisite orchestration, have won him the love of a world which never loses its child-heart.

Those who wish to go more exhaustively into the study of the music of modern Germany should consider also the names of other composers.

Ludwig Schytte is widely known as a writer of brilliant and melodious salon pieces, works quite perfect in their way, but which eschew or fail to attain the dissonant and polyphonic system of modern German music.

Edouard Schütt has also written in a similar vein, but with rather more direct and virile expression.

Hugo Kaun has also produced much ambitious music, some of it in an elaborately pianistic style. Kaun is modern in his tendencies, but far less dissonant in his harmonic structure than Strauss and Reger, and with a much greater over-hang of the older German sentimental and romantic spirit in his work.

If there is anything general to be said about musical Germany today, it is that it is too self-contained. It has been too interested in itself, too unwilling to look about the world for new suggestions for its spiritual growth.

Technically, Germany can express today anything which it feels, but it has isolated itself, even consciously and purposely, to the point where its sympathies are restricted and its spiritual growth limited in music.

It is doubtful if Germany can get much further from now on without either becoming more hospitable to the music of other nations, or without finding new humanitarian applications of music to its own people.

Long Absent Tenor Returns to Sing in Boston Opera

After eight years' studying and singing in France, Germany and Italy, Joseph Erard, a native of Erie, Pa., has just returned to this country to sing with the Boston Opera Company. He is a tenor and sings in four languages. He will take part in the première of Converse's "The Sacrifice," in Boston.

Rose Bryant, Contralto, a Bride

Rose Bryant, a contralto soloist of prominence in her home State of Connecticut as well as in New York, and elsewhere, was married November 17, at her New York home, No. 545 West 14th Street, to Maurice Milche, violinist, of the New Theater orchestra and formerly a member of the Boston Symphony Orchestra.

Sings Two Rôles in "Tannhäuser"

LONDON, Nov. 26.—A unique feature of the last performance of "Tannhäuser" at Covent Garden was the fact that Fräulein Petzi-Perard doubled the rôles of *Venus* and *Elizabeth*, singing both with unquestionable success.

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IF PAGANINI COULD RETURN TO US

His Playing Would Not Compare, Says Kathleen Parlow, with That of Great Modern Violin Masters for Whom He Paved the Way—A New Sibelius Concerto

If Paganini were to appear in our midst today, would he be able to create the overwhelming impression which he did almost three-quarters of a century ago? Not in the opinion of Kathleen Parlow, the young Canadian violinist. What is more, Miss Parlow does not believe that the old Italian wizard would be able, with all his tricks, to produce an impression at all comparable to that of the greatest masters of the instrument before the public today.

"Why, nowadays, we find children of the age of twelve or thirteen accomplishing with the utmost ease what would have been considered tremendous feats before Paganini's day," declared Miss Parlow recently. "At times it seems almost incomprehensible how they are able to do it. The fact is they are starting where their artistic ancestors left off. For this we may give thanks to Paganini. When his works were written they were looked upon as impossible. No one had thought of finding himself confronted with such technical problems as they offered and consequently they were deemed impossible until their composer had shown that a newer and broader technic was necessary for their rendering, a technic whose secrets he alone possessed. In this I believe we may compare him to Chopin and Liszt, who wrote piano music necessitating an entirely new kind of technic to that which had previously been in vogue.

"Now all is different. Players have the Paganini technic to build upon from the outset. To-day we do not look upon a person who can play double harmonics as a miraculous being. At the same time it seems hardly just to speak of our modern violinists in a way that must seem disparaging of Paganini's abilities, for after all was it not he who made their achievements possible? It would be quite as unjust as to imply that piano composers of to-day are greater than Chopin because they have mastered the problems whose solution Chopin's genius made possible.

"It is as a technician and a picturesque personality that Paganini interests me. Judging him by his music as such I should compare him to the Italian opera singer, brilliant of execution but not deep or impressive along other lines.

"Speaking of the accomplishments of young violinists of the present reminds me of what I noticed while studying with Leopold Auer in St. Petersburg. Some of the boys whom he is teaching are perfect wonders and the most remarkable part of it all is that they are so frightfully lazy that one does not see how they manage to become what they are. Professor Auer is absolutely unable to overcome their laziness. Were it not for this there is no telling what marvels they might not accomplish."

Miss Parlow spoke of the new violin concerto by Sibelius, which out of three movements contained two that were of amazing beauty and a third that was "absolutely terrible." "My teacher, Professor Auer, has tried to persuade Sibelius to rewrite this division," said Miss Parlow, "but it is doubtful if he will succeed." Asked why she did not play the two good movements and leave out the other Miss

Parlow expressed her belief that it would be a very strange thing to allow a concerto to end with a slow movement.

The violinist is a great lover of the Brahms concerto. She also expressed the deepest affection for the Tschaikowsky, and the Dvorak, and she dotes on the violin sonatas of Cesar Franck, Brahms and Grieg.

The Grieg sonatas always suggest the



Kathleen Parlow, From a Snapshot Taken on Her Arrival in New York.

Norwegian landscape to me, with their wonderful clarity and purity. Particularly striking in this respect is the slow movement of the one in C Minor. Some time ago I took a trip from Christiania to Trondhjem, seeing some of the most beautiful fjords. The air is so wonderfully clear that things that are actually far removed from one seem close at hand, and I have just such a strange and ethereal impression on listening to these Grieg compositions. I love Norway and should like to be able to spend my vacation there some Summer.

I heard some Reger works while in Germany, and on one occasion I heard Reger play the piano himself. A new concerto which he has written for piano is fairly interminable. So are his other writings with the exception of some charming, Bach-like fugues which last only five minutes. As a pianist he fairly pounds, and his tone is big and harsh. They give all Reger concerts over there and I had, on one occasion, to sit through one of them. I was frightfully bored and the trouble is that when I am bored I never fail to giggle. At this affair I giggled until I became tired and then I found myself giggling again."

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STUDIO HALL**LOS ANGELES AGAIN HEARS SYMPHONIES**

Orchestra Begins Its Season with Larger Audiences Than It Had Last Year

LOS ANGELES, CAL., Nov. 20.—Real music at last! In many cities this would be the opening week of the musical season, for it included the first concert of the symphony season. But Los Angeles can not wait for the symphony, to take up its musical activities.

The past week has included a variety of musical enterprises, of which the symphony concert was chief; there was a recital by Mme. Gadski, one by Pepito Arriola, several operas by the Bevani company, and I am told that the Ellis Club gave a concert—though the present reviewer was not recognized by its management.

At the symphony concert Director Hamilton presented a program made up entirely of Russian orchestral numbers. The Tschaikowsky Fourth Symphony was the chief offering, and after the completion of the long noisy first movement, the rest of the work was of such beauty and variety that it threw the rest of the program somewhat into the shade. It is three years since the first performance of this symphony by our orchestra and it was given an effective performance, though at times a bit ragged, owing to the fact that the season's practice has just begun. The second part of the program included Borodin's "Sketch of the Steppes," the Arensky "Intermezzo," op. 13, Rimsky-Korsakow's "Fantasy on Servish Themes" and the Rubinstein Ballet music and Wedding March from "Feramors"—which seemed mere child's play beside the Tschaikowsky third and fourth movements.

The symphony is drawing a larger attendance than last year. A new stage setting has been made for the orchestra and a new seating arrangement adopted, which present the orchestra to better advantage auricular and ocular. W. F. G.

SISTERS GIVE RECITAL**Harriet and Helen Scholder Play in Mendelssohn Hall**

Harriet and Helen Scholder, sisters, who used to be juvenile prodigies, gave a joint recital in Mendelssohn Hall, New York on Thursday evening, December 1. Harriet Scholder plays the piano and her younger sister the 'cello. They presented a very ambitious program, Harriet rendering Beethoven's thirty-two variations in C Minor and Schumann's Fantasie, op. 17, and Helen playing Boellmann's Symphonic Variations and Saint-Saens's Concerto, No. 1.

The elder sister plays the piano with taste and shows the results of good schooling under Leschetizky. It is not to be expected that maturity of art should be discernible in the work of either of the young musicians. Helen reveals technical proficiency as a 'cellist, performing well what she had been taught to perform.

Restricts Metropolitan Standing Room

Fire Commissioner Waldo, of New York, has ordered the Metropolitan Opera House not to permit more than two rows of persons to stand behind the last row of orchestra seats. This leaves a space five or six feet wide between those standing up and the doors to the outer promenade. It is said that the right to use all the back space will be brought to the courts for decision. The Metropolitan management holds that the outer promenade complies with the legal requirement that there shall be a space free at all times across the back of the house.

Elsa von Grave, the American pianist, recently played with the Winderstein Orchestra in Leipzig.

Pleads for American Comic Opera

I have read with interest the article about Mr. Savage arriving from Europe with some excellent comic operas for production here, writes a correspondent of the New York *Herald*. In this connection, I have long been wanting to ask why our American managers persistently go to Europe for their comic operas, when there is so much good material at home. I know that there are high-class composers here who are not given a chance and have heard the music of several newly composed operettas and musical comedies which exceed in originality, tunefulness and brilliancy or score any of the drivel from European composers constantly placed before us. Why not give home talent a chance? I think the public would appreciate it.

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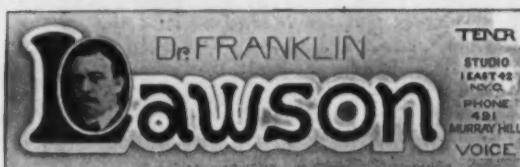
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CINCINNATI ORCHESTRA TOUR

Columbus, Akron, Detroit and Indianapolis Audiences Approve of
Director Stokovski's Instrumentalists—John Hoffman's Recital

CINCINNATI, O., Dec. 3.—The Cincinnati Symphony Orchestra returned Friday from the second tour of the season including the following concerts: November 28, Memorial Hall, Columbus, under the auspices of the Columbus-Cincinnati Symphony Association; November 29, Music Hall, Akron, Ohio, under the auspices of the Tuesday Musical Club; November 30, Light Guard Armory, Detroit, with Mme. De Pasquali as soloist; December 1, the second concert of the Ona B. Talbot series at the Murat Theater, Indianapolis, with Mme. Yolanda Mérö as soloist.

The trip was most satisfactory in every respect. In Columbus the concert is a matter of almost State importance musically. Among the prominent patrons are Gov. Harmon and many members of the State Legislature and the concert was attended by patrons of music from all parts of the State. The members of the Columbus Executive Board are: Mrs. William King Rogers, president; Mrs. Charles Franklin Clark, vice-president and secretary; Mrs. B. Gwynne Huntington, treasurer; Mrs. William McClellan Ritter, chairman of the hall committee; Mrs. Harry P. Wolfe, chairman of box committee, and there is an advisory board consisting of well-known business men.

The Columbus program included:

Overture, "Figaro," Mozart; Symphony No. 7, A Major, Beethoven; Overture, "Oberon," Weber; Vorspiel und Liebestod, "Tristan und Isolde," Wagner; and Kaisermarsch, Wagner.

The work of the orchestra under Mr. Stokovski's baton was commented upon in most favorable terms by the Columbus music critics, and the concert, if possible, tended to heighten the very great esteem in which Mr. Stokovski is held by the Columbus musical public.

In Akron another large audience which taxed the capacity of Music Hall was assembled. The orchestra was assisted by the Women's Chorus of the Tuesday Musical Club, under the direction of Adolph Liesegang. The program opened with the "Oberon" Overture, followed by Stewart's "Bells of St. Michael's Tower" admirably rendered by the Chorus; the Vorspiel und Liebestod of "Tristan und Isolde"; Elgar's

"Challenge of Thor," and Tschaikowsky's Symphony No. 6 "Pathétique."

In Detroit, notwithstanding the most inclement weather, the concert was attended by an enthusiastic audience of real music lovers, and a more sincere appreciation of an orchestral performance could not be wished for. Mme. De Pasquali was also very warmly received.

In Indianapolis where the orchestra and conductor shared honors with Mme. Yolanda Mérö, a purely Russian program was given. It will be remembered that Mr. Stokovski conducted the Colonne Orchestra in Paris in a Russian program about eighteen months ago, when a series of Russian programs were being given in the French metropolis—the invitation having been extended on account of Mr. Stokovski's growing reputation as a conductor of Russian music, the Indianapolis public therefore had anticipated this concert with great pleasure, and that they were not disappointed was shown by the great applause with which Mr. Stokovski was greeted at the close of each number. The program was entirely a Tschaikowsky program, including the March Slav, Concerto in C Major, No. 2, and the Pathétique Symphony. Mme. Mérö's performance of the Concerto was received with such acclaim that she was forced to respond to an encore, playing the second Hungarian Rhapsodie. The orchestra will leave again Monday for the first of a series of three concerts in Dayton, Ohio.

On Thursday evening, John A. Hoffman, a very gifted young Cincinnati tenor, gave a recital in Memorial Hall. This was Mr. Hoffman's first appearance after a two years' absence spent in Berlin, London and Paris, and the warmth of his reception showed the great interest Cincinnatians have in his career and the appreciation of his voice and art, and it is the consensus of opinion that Mr. Hoffman's voice is much larger than it was several years ago. With the splendid foundation he had prior to leaving Cincinnati, he has profited wonderfully by his stay in Europe, and is to be considered one of the most promising young American tenors. Mr. Hoffman was a pupil of Clara Baur, directress of the Cincinnati Conservatory. F. E. E.

WITH CHICAGO SCHOOLS AND TEACHERS

CHICAGO, Dec. 5.—The Chicago Choir Bureau, which came under the management of Samuel B. Garton, who came in after the retirement of the founder, Harriet Case, has changed its offices from the Auditorium Building to the Baldwin Warerooms, No. 262 Wabash avenue. This is eminently proper, as Mr. Garton is managing the Baldwin Hall and the series of concerts and recitals that are given there.

Mary Wood Chase, head of the Mary Wood Chase School of Artistic Piano Playing, gave several recitals a week ago in the artists' course at the State University of Arkansas, Fayetteville, Ark. Henry D. Tovey, the director of the music department, and his associates were so delighted with the work of Miss Chase that she was re-engaged to inaugurate the series again next year.

Evan Williams, the well-known tenor, is one of the quartet of soloists engaged to sing the "Messiah" with the Apollo Musical Club, in the Auditorium Theater, on December 23 and 30.

The vocal pupils of Maurice Devries and the piano pupils of Paul Stoye gave a joint recital following Felix Borowski's lecture last Saturday morning in the Ziegfeld field.

The advanced pupils of John J. Hattstaedt, Victor Garwood, Silvio Scionti, Karleton Hackett and Adolf Weidig gave an interesting recital last Saturday afternoon in Kimball Hall. The young ladies who gave the program were: Olga Matuska, Ella M. Freeman, Jessie Collins, Doris Carter, Lucy Ham, Marion Barry, Ella Mills, Louise Robyn and Mrs. Helen D. Robinson.

Recital by Mr. and Mrs. Butler

Mr. and Mrs. Herbert Butler, a talented pair, associated with the American Conservatory, gave a recital of their own yes-

terday evening, in the music hall of the Fine Arts Building. Mr. Butler is a violinist of accomplishment as well as an educator, and his consort is an excellent pianist. Their program included Strauss's Sonata for Violin and Piano, op. 18; four waltzes of Friedrich Heger; the Nocturne of Jacques-Dalcroze, and Sinigaglia's "Rhapsodie Piermontese," played by Mr. Butler. He also gave two charming original compositions, a Ballade and Caprice. Mrs. Butler played selections from Moszkowski, Hinton and Debussy. A friendly audience approved their performance spiritedly.

The Theodore Bergey School pupils gave a Saturday night recital in the studios in Steinway Hall. Mr. Bergey, who is a proficient linguist, has made some fine friendships with the visiting operatic artists.

Lyra Hurlbut gave a song and piano program last Wednesday evening, at the studios of her preceptor, Mrs. Stacey Williams, in Kimball Hall.

Dr. Carver Williams, the basso, finds time aside from his educational duties and his services with the Kenwood Evangelical Church to fill concert engagements. This month will advance him prominently in a number of cities in oratorio.

Mrs. Charles Orchard, in addition to her educational work, is one of the busiest professional accompanists in the city. This month is particularly well filled for her in a professional way.

Lilia Levin, a young woman from Louisville, who has been studying in this city, was fortunate enough to win high commendation from Walter Damrosch and David Bispham, an admirable reflection upon her teacher, Mrs. Stacey Williams.

D. A. Clippinger gave a musicale last week at his home. Robert Quaite, Jr., presented an interesting program that included five songs by Grieg.

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A NEW AMERICAN COMPOSITION

Edgar Stillman-Kelley's Overture to Shakespeare's "Macbeth" Well Received at Volpe Concert—Henriette Michelson's Fine Work as Soloist

The first performance at an indoor concert of Edgar Stillman-Kelley's overture to Shakespeare's "Macbeth" and the appearance of Henriette Michelson, pianist, were the distinguishing features of the first concert of the Volpe Symphony Society of New York, at its concert at Carnegie Hall Sunday afternoon, December 4. The program was as follows:

Beethoven, Overture, "King Stephen;" Dvorák, Symphony, "From the New World;" Mozart, Concerto D Minor; Grieg, Suite, "Sigurd Josafat."

The overture was the first of the series of American novelties which Mr. Volpe has announced as one of the chief features of his concerts for the present year. He could not well have chosen a work of greater dignity with which to begin this series.

To prevent anyone reading into this overture what is not in it, Mr. Kelley has described the scenes and motives in the drama to which the music refers. These are the evil nature of Macbeth's imagination, his effort, prompted by conscience, to subdue that ambition, the luring of the weird sisters; Macbeth's deep decision to compass his purpose, and his dreams of the joys of Gaelic royalty.

The overture begins with a fortissimo chord in bare fifths, producing an effect which Mr. Kelley has said was, to him, suggestive of the somber austerity of Norman architecture. The crawling and insinuating theme of evil ambition enters at once, and is at once checked by the shock of impulse prompted by conscience—a rushing, upward theme for strings in triplets and quarters. Somber chords on the trombone, the luring of the witches, bring Macbeth back to his purpose. The interplay of these conflicting emotions form the introduction to the overture, which is in sonata form.

The main theme then enters, expressive of Macbeth's dark determination; a theme of much somberness, composed of rising phrases in the minor which constantly fall back upon themselves to start anew. Against this theme, and above it, is a flowing counter-theme, which is curiously suggestive of an uneasy and troubled state of mind.

As Macbeth's dream of power rises, he finally pictures to himself the joys of Gaelic royalty, the music for which also pertains to the banquet scene, and is employed for that scene in Mr. Kelley's incidental music for the drama. This is the one theme which relieves the terrific seriousness of the overture, and presents a moment of brighter aspect. It suggests pageantry and celebration. The themes thus presented are developed in rich harmonic and contrapuntal treatment up to a point where the theme of evil ambition is impressively stated, ingeniously and very musically interwoven with the festive music, with strange and powerful psychological effect. This leads at once to a terrific outburst, the climax of the work, where Macbeth is determined to become king, even though the price be murder. The final passages of the overture are somber and gloomy in the extreme, and tragically remorseful.

Mr. Kelley has reflected deeply upon the motives and emotions presented by the tragedy of Macbeth, and has produced an overture which might well precede a performance of it. With his psychological in-

terpretation it is practically impossible to quarrel at any moment. His expression in this respect is singularly intense and convincing.

From the musical standpoint, deeply based upon the great Teutonic traditions as his thoughts are, they are, at the same time, the product of individualistic imagination, an imagination sufficiently qualified by modernism to hold the attention at every



Edgar Stillman-Kelley, an American Composer, Whose New Overture Was Played by the Volpe Orchestra Sunday.

point. So much thought has gone into this work that only greater familiarity will enable audiences to grasp it fully. It is forbidding in its seriousness, although at the same time rich and varied in its harmonic and orchestral coloring.

Its thought goes deeper than people usually like to go, and a hasty success with the public is scarcely to be predicted for this work. In form it is concise and logical, never indulging in premature climaxes, and waiting for the moment of its final climax to produce its highest emotional effect, which, for this reason, attains blood-curdling potency.

There is no question but that Mr. Kelley has produced in this overture an impressive and significant work. If there is one point in particular where it renders itself liable to adverse criticism it is in an insufficient melodic frankness. The themes have been so deeply thought out for the sake of their psychological import that it has led the composer away from the straightforward melodic quality which, even in a work of this serious nature, might be compassed in such a way as to more quickly win the general hearer. He was, nevertheless, well

received, though not without a little hesitancy.

Mr. Volpe had undoubtedly studied the work with great care, as its orchestral intricacies were lucidly rendered, and Mr. Volpe's conducting of the work was both thoughtful and energetic. Mr. Volpe produced the work in Central Park last summer, its first performance anywhere.

Miss Michelson entered well into the spirit of the Mozart concerto and gave a performance of it which was both gratifying and reposeful. She is a very musical pianist and is to be ranked among those to whom beauty of piano tone is an ideal. Miss Michelson brought the grace, playfulness, and sweet gravity of the Mozart music into the foreground, and very laudably made no attempt in her performance to modernize the work to its ruin. The pianist showed much capacity for delicate and sympathetic shading. At the close she was warmly applauded and recalled a number of times and presented with chrysanthemums and roses.

The "New World" symphony was given a good straightforward performance, and the charming Grieg music went well, except that the March was taken too fast. Mr. Volpe is rapidly bringing the orchestra to a high state of excellence.

Comments on Mr. Kelley's new orchestral work:

It is in most respects an interesting composition, and often reaches the high water mark in good orchestration. It was excellently played by Mr. Volpe and his men, who fully caught its dramatic messages.—*Sun*.

In his orchestration Mr. Kelley showed a scholarly command of technical music, and very clever adherence to the latest methods of the ultra-modernist school.—*American*.

Comments on Miss Michelson's performance:

The most interesting feature of the afternoon was Miss Henriette Michelson's playing of the solo part in the Mozart concerto—a technically sound and finished performance, characterized, moreover, by taste and a nice appreciation of its chaste beauties.—*Tribune*.

Henriette Michelson, the soloist of the afternoon, gave a very capable performance of Mozart's D minor concerto for piano. She played her part with charm and a good tone.—*Times*.

Reed Miller Back From Long Tour

Reed Miller, the tenor, has returned from his Southern and Western tour for a number of important Eastern engagements during the present month. He has been singing in oratorio and concert in Milwaukee, Madison and Fort Wayne, winning most gratifying successes by his thoroughly admirable work in each of these cities. He sang in Englewood, N. J., on December 6, and will sing in "Messiah" productions with the Handel and Haydn Society of Boston on December 19, in Mount Vernon, N. Y. on December 20; in Troy, N. Y., on December 21, and with the New York Oratorio Society on December 27 and 28. On January 12 he will be heard with the Chicago Apollo Club, on the 13th in a recital in Appleton, Wis., and on the 18th with the Rubinstein Club, Washington, D. C.

King Clark Entertains Pupils—Mme. Schoen-René Honors Composer

BERLIN, Dec. 3.—A social event of great interest this week was an elaborate fancy dress ball and supper given for his pupils by Frank King Clark, the American singing teacher, who has transferred his activities from Paris here.

Another leading social event recently was the dinner given by Mme. Schoen-René, the voice teacher, for Amy Hare, the English composer, and the Hon. Mary Postman. Emil Paur, the former Pittsburgh conductor, was among the guests.

Prof. Baldwin's Organ Recitals

Interesting programs were given by Prof. Samuel A. Baldwin at the College of the City of New York on December 4 and 7. The programs were:

Sunday afternoon, December 4—Prelude in E Minor; Bach; Romance in D Flat; Lemare; Fugue in F Major; Buxtehude; "Starlight," "A Deserted Farm," "To a Wild Rose," MacDowell; Suite Gothique, Boellmann; "Elizabeth's Prayer," Walden, Wagner.

Wednesday afternoon, December 7—Prelude and Fugue in D Major; Bach; Concert Adagio in E Major, Merkl; Sonata No. 8 in A Minor, Guillmann; Cantilene in G Minor, Woodman; Prosipe, Bellairs; "To the Evening Star," Wagner; Concert Piece in B Major, Parker.

Hastings a Pupil of F. E. Morse

BOSTON, Dec. 5.—Frederick Hastings, the baritone, who has been engaged to sing in concert with Mme. Tetrazzini for a twenty-five weeks' season, is a Boston boy, who had his vocal training with Frank E. Morse, the well-known teacher of this city. Mr. Hastings was with Mme. Nordica for a concert tour in America during the season of 1908-9 and with the Mme. Lehmann Concert Company last season. Mr. Hastings has sung several times in Boston and with marked success.

D. L. L.

MELBA SINGS WITH BOSTON'S ORCHESTRA

Crowd Begins to Assemble at 8

A. M. for Matinee Concert—And Many Are Turned Away

BOSTON, DEC. 5.—One of the finest concerts given this season by the Boston Symphony Orchestra took place at the concerts of Friday afternoon, the 2d, and the following evening. The program offered Tschaikowsky's 5th symphony, a novelty to Boston; Delius' "Brigg Fair," and the "Freischütz" overture, with Mozart's recitative and aria, "Dove sono," and the air of the demented Ophelia from Thomas' "Hamlet," for Mme. Melba.

The announcement of the appearance of this singer resulted in a crowd which commenced to gather on the steps of Symphony Hall before 8 A. M., and which, by the time the people were admitted to the building, had reached such proportions that a number of people, more than equaling the capacity of the second balcony, were turned away—that is, more than 525.

Mme. Melba had not sung in this city since three years ago. Her success last Friday was sensational. She has lost none of her matchless art and she seemed in the best of vocal condition, so that it was only very occasionally that there were symptoms of wear in the upper register or an occasional breathiness about a tone. In the old-fashioned air from "Hamlet" there were again manifold opportunities of admiring her perfect scales and the ease and polish of her phrasing, the absolute adjustment of effort to result, and, above all, the significance that she infused into music which is inherently artificial. Even the most extraneous embellishment was full of meaning, and now one appreciated the skillful polish of each passage, the elegance and grace of the music of the defunct French composer. To the writer this was not greater, but more surprising than the singing of Mozart's adorable music, because there one had expected purer style. It was good, indeed, to hear the music which begins where other music leaves off treated with such respect and care and appreciation of its heaven-born beauty and its dramatic eloquence. Second only to the pleasure given by Mme. Melba's singing was the rare taste of her concert attire and the dignity of her bearing. No wonder that the symphony concert was made longer by the applause.

One of the works for which Mr. Fiedler seems to have a particular predilection is Tschaikowsky's Fifth Symphony, which opened the program. Last year Mr. Fiedler made a notable success with this work, but if memory serves the performance of last week was even more remarkable.

Mr. Fiedler, in the finale, taxed the virtuosity of the orchestra to the utmost, and he achieved supreme results. The music was never so thrilling. It was a sweeping effect, and after the last chord sounded the audience crashed into applause which brought back the conductor to acknowledge his ovation.

In "Brigg Fair" Delius has written as a poet in memory of other beautiful days when there were neither telephones nor trolley cars, but dancing on the green, and true love, and the right girl. He has called his work an "orchestral rhapsody," but he seems also to have had each verse of the old poem which serves for his motto in mind when he wrote. The music was much more readily assimilated than the same composer's "Paris," heard last season, which so effectively puzzled and muzzled every reviewer in Boston. The music is for the most part sheerly beautiful and only seldom a little worked over, or harmonically sour, or contrapuntally complicated, at a first hearing.

On Saturday night Mme. Melba repeated her success of Friday afternoon. At the next pair of concerts Debussy's "Printemps" will be repeated by request.

A Barbecue for Flora Wilson

WILMINGTON, N. C., Nov. 27.—Flora Wilson, the coloratura soprano, was heard in a concert at the Academy of Music, on November 26. She was in admirable voice and sang an exacting program comprising an aria from "Traviata," the "Shadow Dance" from "Dinorah," and a group of Scotch ballads which she delivers incomparably. Her versatility was further shown in a group of songs by Harriet Ware. Miss Wilson is a favorite in Wilmington and the mere announcement of her appearance served to crowd the Academy to its capacity.

On Thanksgiving Day a large barbecue was arranged in Miss Wilson's honor at an old plantation near Asheville, N. C.

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JAVA AS A FIELD FOR MUSICAL ARTISTS

By Herold Bassett

Reading the letter from Bandoney, Java, that appeared in a recent issue of MUSICAL AMERICA reminds me of an incident that occurred when I was passing through Java on my way to Australia with Mme. Blanche Arral, with whom I have toured the world. We were at Souerebaya, the second largest town of the Island, and after having done all the necessary advertising, paid an official call on all the notables and near notables, sweltering in a black frock coat and silk hat (you must make your calls attired thusly or you are infra dig.), I took a look at the box plan but there seemed to be but slight interest.

In fact, not a seat was booked. This was still the case the day of the concert and while I had been increasing the advertising, every one was talking about the concert, great interest manifested, but no seats booked. To make it short: When I opened the doors that night there was not over ten seats booked and, tell it not in Gath, six of them were deadheads.

Well, I had to pay for the Hall, or rather the theater anyhow, so I let them light up and mournfully surveyed the roll of tickets and the melancholy ticket seller who was seated at a table at the door. After night falls things get very still in the tropics and from 7:30 to nearly 9 o'clock I watched at that wretched doorway without the sign of a person. At ten minutes to nine I heard the rattling of one of their small pony victorias turning into the drive in front of the theater. Up it came on the jump pulled up with a jerk and a round, white covered ball seemed to be shot out of the carriage, coming up the steps with a bound. It proved to be a jovial Dutchman who threw down three guilden and rushed into the theater. That pays for the gas, I gasped to the door-man, and expected to have him back every moment asking for his money as there was no one else in the hall.

SING CARL BUSCH CANTATA

A Springfield Choral Concert with Miss Hinkle and Mr. Wells Soloists

SPRINGFIELD, MASS., Nov. 23.—The Musical Art Society opened its season Wednesday night with an exceptionally successful concert. The conductor was Arthur H. Turner and the soloists were Florence Hinkle, soprano, and John Barnes Well, tenor, both of New York. The choral work given was Carl Busch's cantata, "The Four Winds," and the orchestra played Beethoven's first symphony. There were sixty members of the chorus and thirty-five in the orchestra.

Miss Hinkle has been heard in Springfield before. Her voice has developed marvelously in power and brilliance in the last two or three years and she places it so as to make every note tell. Mr. Wells made noteworthy his first appearance in Springfield by the beauty of his voice and excellence of his method. W. E. C.

Invents Violin with Keys Like Piano

A violin which can be played with keys, as a piano is played, is said to have been invented by James L. Warner of Roselle Park, N. J. It is built like an upright piano, and the keys and the sounding board are the same as in the piano. The violin effect is produced by a series of flexible rubber bows, one for each string, and operated by a band which is set in motion by a treadle. As each key is pressed it brings the requisite bow in contact with the key-wire and produces sound until released.

A Chicago Critic's Epitome of "Salomé"

"Salomé," the most artistic piece of indecency ever presented in this city, is the way Glenn Dillard Gunn, music critic of the Chicago Tribune, characterized the Strauss music drama after the first of its two late lamented performances in the Western metropolis.

To my surprise, however, he did not seem astonished, selected his seat and began to look over the program.

Well, he was the first arrival and after him they came on the jump. In fifteen minutes the house was half full, three men were selling tickets at the door, the foyer was crowded with people waiting to buy tickets and we closed to nearly two thousand and guilden. It seems I had neglected to announce that there would be no extra charge for booking seats and the thrifty Dutch were not proposing to pay out an extra guilden for a seat, especially when some of them brought families of fourteen and more. It was a great night, as the reaction from "dark despair" and an empty house made me feel as if I owned all of the Indies.

Mme. Arral played to capacity houses in Samarang, Batavia and Soeurabaya, which are the only three large towns, and we made one stop at Mallang where we were very well received, but there was not enough receipts to warrant us making "the circuit" as they call the tour of the small towns around the coast. Burmeister does so and has cleared about four or five thousand and guilden on the trip, but it must be arranged long ahead, as the people are greatly scattered and must come from long distances. However, the claim made for Java is correct: The people are very musical and will pay good prices to hear good singers but they are very critical and it is hard for either artist or theatrical company if they are not of the first class. Then they have only the first appearance and after that the halls are empty.

As for the climate, it is far superior to either Europe or America. It is very exhilarating, except in the high tablelands in the East. Like the man who tried the balloon ascension, "Seeing that I have gone I would not sell my experience for anything, but I would not like to go again. It is too far from Broadway."

FLORA WILSON IN SOUTH

Raleigh Audience Charmed by Soprano's Program of Songs

RALEIGH, S. C., Nov. 19.—Flora Wilson, the soprano, charmed music-lovers of this city by her rare vocal talents on November 18, when she sang in the auditorium of the State School for the benefit of the State School for the Blind. As usual, Miss Wilson's program was most skilfully arranged so as to display her remarkable versatility to best purpose, and she had also to sing a number of encores. She gave the "Shadow Dance" from "Dinorah," the waltz song from "Romeo and Juliet" and the "Violetta" aria from the first act of "Traviata" with a tone of beautiful clarity and charm, and with a flexibility of coloratura such as few singers of the present day can master. After these she showed how well she can command the simple and emotional style by giving a group of Scotch ballads and some German songs. By special request she also sang the "Rosary" and brought out its sentiment with much ability. As her last number she gave a new song by Sousa called "United" and in this was assisted by a chorus from the State School.

Chicago Police as Music Critics

[Editorial in New York World.]

Chicago's suppression of "Salomé," it develops, was due not to moral but to artistic scruples. In the words of the Chief of Police: "The show isn't even high class. I wouldn't call it immoral; it was not high class enough to be called immoral." * * * Not the least interesting thing about the decision is that it was reached by the police without consultation with the recognized leaders of aesthetic opinion. Chicago should be proud of a police force competent to apply the acid test of art to operatic works. The Paris Prefect of Police should take off his hat to his American confrère who at a stroke has elevated Chicago to the first rank among aesthetic capitals.

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MASSENET AND HIS OPERAS

Henry T. Finck's New Book on French Composer a Work of Vital Interest to Music Lovers—First Biographical Study of Its Sort in This Country

HERE is no doubt that the most significant services rendered to musical art by Oscar Hammerstein during his late im- presarioship lay in his familiarizing an almost totally unenlightened public with the achievements of modern French operatic art. Of the French composers represented upon the bills of the Manhattan Opera House, however, it is Jules Massenet to whom must be accorded the palm for popularity. His "Thaïs" alone with Mary Garden and Maurice Renaud in the leading rôles could always be depended upon to crowd the house from floor to ceiling, and whenever Mr. Hammerstein was in doubt as to attractions he found himself invariably able to solve the perplexing problem by announcing "Thaïs," just as in years gone by "Faust" was the panacea for all ills at the Metropolitan.

Had not the Manhattan come to an untimely end last Spring Massenet would most likely have equaled, if not exceeded, Puccini in popularity, and certainly there are not a few reasons why such a condition would have been desirable. New York had heard Massenet before Mr. Hammerstein took the field against his Broadway rivals, but it had never been properly taught to love him until then. The present scarcity of Massenet is openly deplored and the day is probably approaching when an opera season without him will be about as unheard of a thing as one without Wagner.

Naturally this sudden awakening of interest in a composer did not fail to arouse public curiosity regarding the man himself. It may have been vaguely realized by the average uninformed person who applauded "Thaïs," "The Juggler," "Werther," or "Hérodiade" that Jules Massenet was still among the living, and that Paris had been delighting in his creations for years. Of course Paris stands for much in the operatic line that we should be inclined to accord scant affection here, but even in this respect Massenet seemed exceptional. Yet there seemed no means of obtaining more explicit information. The plain truth of it all was that no one in this country had deemed the composer of "Manon" of sufficient importance to be made the hero of a biographical volume. What is more there were actually but two such books in the entire world, both of them the work of Frenchmen, and only one of them which might legitimately have been regarded as complete. This was Louis Schneider's "Massenet: L'Homme—Le Musicien," and naturally, it could be had only in the French. The other was a monograph "Massenet: Etude Critique et Documentaire," by Eugène de Solenière, which, though it was the only other volume devoted *in toto* to Massenet, was neither biographical nor up-to-date. Aside from these works there existed some few essays and critical estimates of the operas of more or less importance to the experienced musician but insufficiently practical for the use of the average person.

The problem of the situation has been solved at last by Henry T. Finck, who, in his new "Massenet and his Operas"*

* "Massenet and His Operas." By Henry T. Finck. Cloth, 245 pages. Price, \$1.50 net. John Lane Company, New York, 1910.

has distinguished himself by producing the first English volume on the French composer's life and works, and the only one in any language aside from the Schneider book just mentioned. The only pity of it is that the book did not appear one or two years ago for the edification of opera-goers while Mr. Hammerstein was in his managerial glory. It is, however, none the



Jules Massenet, the Subject of Henry T. Finck's Interesting Biographical Work.

less welcome now. Lucky is Massenet in having fallen into the hands of Mr. Finck for biographical treatment. Nothing more potent than this volume in stimulating interest in the French master's music could possibly be desired by his most rabid partisans.

The plan of the book is simple. It begins with a brief survey of Massenet's vogue in America, and follows this up with a biographical sketch, admirable in conciseness and lucidity. The third chapter, the only objection to which is its brevity, is a record of the composer's personal traits, and of his estimates of other composers—one of those chapters in which Mr. Finck details facts of the most absorbing degree of interest with the full measure of that delightful charm and simplicity of style which make his writings altogether inimitable. The rest of the book is devoted to the operas, a chapter being devoted to those presented at the Manhattan, another to those performed at the Metropolitan, and a third to those never heard in America. The plot of each of the works is given, and in the first two of these chapters Mr. Finck has given his estimate of their musical value by weaving in much of what he wrote on the occasion of the performances for the *Evening Post*. These daily articles are so complete in themselves that it would have been

quite useless to have endeavored to improve upon them by writing their substance anew. Naturally, a more or less detailed description of the interpretations of the greatest artists identified with the various rôles is also to be found.

Space permitting it would be a pleasure to reproduce a few of the illuminative paragraphs with which the book abounds. Mr. Finck is happily not one of those pedantic personages disposed to sneer at the mere mention of Massenet's name because he does not write music of the type which has come to be looked upon as "modern," and because his operas have made a very direct appeal to the people. On the other hand, he does not hesitate to place his finger upon Massenet's weak points when he comes across them.

The book itself is pleasingly arranged, one of its features being the photographs of some of the principal artists who have enacted the Massenet rôles in America, and a reproduction of a letter by the composer as well as a few autographed bars of his well-known "Elegie." Typographical errors are few. The work's excellences are all the more noteworthy in that Mr. Finck required but two months for his task.

"Massenet and his Operas" is one of the year's notable achievements in musical literature.

HEAR PAULO GRUPPE AND SCHUMANN-HEINK

Kansas City Concert-goers Have an Interesting Week.—Both Artists in Fine Form

KANSAS CITY, Mo., Nov. 26.—Mme. Schumann-Heink, contralto, sang in the Willis Wood Theater on Friday afternoon, under the direction of Myrtle Irene Mitchell. The theater was sold out and many turned away, which shows how beloved this charming singer is in Kansas City. She sang several arias and groups of songs, and it would be difficult to say in which she was most pleasing to her audience.

Paulo Gruppe, the young Dutch 'cellist, was heard on Tuesday evening in the Linwood Boulevard Christian Church, assisted by M. Boguslawski, pianist, and Mrs. George Forsee, organist. Mr. Gruppe completely won his audience with his mastery of his instrument and his modest, unaffected manner and graciousness. Throughout his program he displayed a beautiful tone and wonderful technic together with a fine discrimination in interpretation. The difficult Kriens Poems Symphoniques, a thorough test for both 'cellist and pianist, was given a satisfying reading.

Geneve Lichtenwalter, pianist, gave her annual recital on Wednesday evening. She had the assistance of Peter Karsgaard, violinist; Allee Barbee, soprano, and Mrs. Jennie Schultz, accompanist. Miss Lichtenwalter's readings are given with understanding and insight into the composer's purpose, her phrasing is finished and her technic fluent.

Few singers attain the musical standard which has been reached by Reginald Davidson, without using this art as a profession. Mr. Davidson is a young Englishman with a beautiful lyric baritone voice, who gave a recital in Morton's Hall on Tuesday afternoon. He sings for the love of the art and his singing is marked by perfect phrasing and flawless enunciation, although somewhat lacking in temperament.

On Tuesday evening in the conservatory auditorium, M. Boguslawski played a piano recital. He is an artist of unusual attainment and displayed a versatility of style which was a surprise to his audience as he had broadened and developed wonderfully since he came here two years ago.

M. R. W.

Before sailing for America Edmond Clément sang *Werther* in Bordeaux with his usual success.

THREE CONCERTS BY POHLIG ORCHESTRA

Philadelphia Hears Hadley Symphony Among Other Note-worthy Performances

PHILADELPHIA, Nov. 29.—The popular concert by the Philadelphia Orchestra at the Academy of Music last Wednesday evening delighted a large audience, many visitors in the city on Thanksgiving eve taking advantage of the opportunity to enjoy a musical treat. Director Pohlig had prepared a program including the overture to Weber's "Der Freischütz," the second movement from Beethoven's Seventh Symphony, Rossini's "William Tell" Overture, Saint-Saëns's "Danse Macabre" and Wagner's march, "Tannhäuser."

Hermann Sandby, 'cellist of the orchestra, was the soloist of the evening. He played the Volkman Concerto in A Minor in an admirable manner, and responded to an encore with an appealing Swedish folk song arranged by himself. Liszt's First Rhapsody was Mr. Pohlig's final offering.

At the regular concerts by the orchestra on Friday and Saturday Henry Hadley, the Seattle conductor and composer, directed Carl Pohlig's men in the interpretation of the rhapsody entitled "The Culprit Fay," Mr. Hadley's own composition, fashioned after the poem of Joseph Rodman Drake. He was very enthusiastically received and recalled to the stage several times by the large audience present. Mr. Hadley's piece was only one of the good things. Mr. Pohlig selected as his symphony of the week the "Manfred" of Tschaikowsky, built on the poem of Byron.

The selection was very impressive, and stirred the Academy of Music gathering quite as much as when it was introduced here last year by Mr. Pohlig. The poetic and dramatic qualities were admirably pronounced by the orchestra. The program opened with Beethoven's "Coriolanus" overture and closed with the "Carneval Romaine" of Berlioz.

Because "The Culprit Fay" won the National Federation prize when it was first produced at the convention in Grand Rapids, in 1909, the local biennial board of the National Federation of Musical Clubs presented Mr. Hadley at Friday's concert with a beautiful wreath. He was widely entertained during his stay here. On Friday night he was the guest of the Musical Art Club. In behalf of the Manuscript Society of Philadelphia, Dr. W. W. Gilchrist, president, tendered the composer a set of four boxwood batons, silver capped. A great reception was held in his honor at the Orpheus Club rooms on Saturday afternoon. He was overwhelmed with invitations from other clubs and people of social distinction.

S. E. E.

New York Philharmonic Orchestra on Its First Tour

The Philharmonic Society of New York, having demonstrated the correctness of its belief that sixteen pairs of week-day and eight Sunday concerts in New York City, and five Sundays in Brooklyn would be patronized more liberally than its less frequent concerts of past seasons, now starts away on its first lengthy journey to fulfill a demand that exists for its appearance in other cities. This week the orchestra plays in Pittsburgh, Cleveland, Buffalo, Rochester, Syracuse and Utica, presenting a program consisting of the Bach Suite with Mr. Mahler at the harpsichord; Beethoven's Pastoral Symphony and the rest made up of Wagnerian excerpts. The orchestra travels with its full personnel. The Pittsburgh engagement was the first of a series of four by visiting orchestral concerts in that city, under the management of London Charlton.

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FROM "MUSICAL AMERICA" READERS

Criticism, American Artists, George Hamlin and Chicago, as Basil Ruysdael Sees Them

NEW YORK, Dec. 3, 1910.
To the Editor of MUSICAL AMERICA:

The interesting discussion between George Hamlin and the executive staff of MUSICAL AMERICA about criticism of American artists, publicity, comparative worth of foreign and American artists in the concert and operatic field, incites the following:

The critics are engaged for the most part in writing intelligent musical criticism. In New York the well known and widely read men, as Henderson, of the *Sun*, and Krehbiel, of the *Tribune*, may be taken as typical; that the comment is often sarcastic and always what the photographer calls "contrasting" lessens its value to the artist himself in no way and enhances its style and readability. As you justly said in your "discussion" they (the critics) write "what the people like and want," and the nationality of the artist has had no influence upon the New York criticisms I have read.

How a critic can sit through even a part of six operatic performances and listen to perhaps ten concerts a week and write as well balanced and sane criticisms as they do, is a mystery to me.

Now for the foreign and American question. I am a member of the Deutsche Buehner Club (German stage club), in Berlin, and every conceivable phase of the operatic career has been discussed in my presence in the last five years, the period of the real American invasion of the German operatic stage, and the German has it that the success of Americans lies in the possession of the voice. They classify the voices as follows:

American, Bohemian, German, Italian and French. However, the artistic position in the category is not quite so flattering to Americans as a class. Naturally to be impartial the most difficult of all undertakings and the final word must be left for the next generation at least. The balance between voice and art is seldom struck and preference lies with the individual.

Certain it is that the foreign artist is backed by a musical tradition and surrounded by a musical atmosphere which existed when our country was too busy in its establishment to care much about any but patriotic music (which did not soothe the savage beast); nevertheless, we have already achieved a position in the musical world which caused the late Joachim to exclaim "In ten years look for the musical hub of the world in Chicago," and so Mr. Hamlin, let us take courage, you and I, for our Chicago origin may yet militate in our favor.

Yours very truly,
BASIL RUYSDAEL.

Dr. Torrington Not to Retire

TORONTO, Nov. 28, 1910.
To the Editor of MUSICAL AMERICA:

I notice in the columns of MUSICAL AMERICA, of November 26, an item written by your correspondent "R. B." of Toronto, stating that "Dr. F. H. Torrington, the dean of Canadian musicians, and director of the Toronto College of Music, will, it is said, retire from his work of choral and orchestral direction after the present years," etc.

Your correspondent has evidently been misinformed. I wish to state that after a conversation with Dr. Torrington, he has no intention whatever of retiring, and that there is absolutely no foundation for the rumor.

They have been saying such things for the past twenty-five years.

I may say that he is hale and hearty and good for at least another quarter of a century.

Believe me to be

Very truly yours,
JAMES DICKINSON.

Mme. Gerville-Réache Pleads for Opera in the Vernacular

NEW YORK, Nov. 23, 1910.
To the Editor of MUSICAL AMERICA:

I hope that opera in English will soon cease to be a mere topic for conversation and become a reality. However poorly foreign singers might pronounce the English text they would have a feeling which can do wonders for the people of the stage to sustain them, a feeling of complete communion with the audience.

We give our heart and our blood to the audience; audiences give us new life through their wonderful magnetism. And that interchange is rarely complete when audience and artist do not speak the same tongue. When I sing *Carmen*, when I sing *Delilah*, it is not to the individual *Don*

José or *Samson* stalking on the stage that I address my words of love. It is to a multiple *Don José* and *Samson* whose soul lights and flames through the eyes of every human being in the audience. When I sing "I love thee" I want all those eyes to gleam with the instantaneous comprehension of my appeal. I abhor the thought of all those gleams being dimmed by a slight effort at translating a French "Je t'aime" or a German "Ich liebe dich" into English.

What becomes of all the exertions we singers go through to put into a syllable a world of meaning if that syllable remains unnoticed by the thousand beings witnessing the performance? Singing in a foreign language hardly understood by the minority of an audience leads to careless enunciation, careless accenting and emission of the voice; it is the shortest road to second-rate performances.

JEANNE GERVILLE-RÉACHE.

"To the Manner Born" Is Correct

To the Editor of MUSICAL AMERICA:

I am a little surprised to note in the current number of MUSICAL AMERICA, first page, account "Bonci, in Recital"—in an excerpt from W. J. Henderson, of the New York *Sun*, the expression, "to the manner born," with what should be "manor" spelled "manner," thereby entirely changing the meaning. The old saying "to the manor born" is often applied with complimentary intent to anyone who may have had only ordinary training, or have been raised in a cottage, but conducts himself as if born in a manor house or mansion. This is the second time within a few months that I have observed this violation of the old saying, which in its correct form has a very beautiful and expressive meaning.

There is a growing tendency among writers, and proofreaders also, to use a sort of idiomatic and modernized English and forsake the old and stricter Anglo-Saxon purport. I cannot help but attribute this to a lack of broad reading, particularly of the standard classics and poetry. No man or woman can possess a worthy vocabulary of English by a college education or by reading modern English literature, and many of our most beautiful and suggestive old sayings, derived from either the Anglo-Saxon or from foreign languages, have become but so many stock phrases in the hands of puppet "Pensliders" who thus prostitute what I believe to be the most expressive language in the world.

Now this must seem to you a severe arraignment for a small offense, but I mean it to be against the whole practice—not alone this particular instance. Quite likely you have quoted Mr. Henderson correctly, but had I been the proofreader who passed this article, I should have taken the liberty of correcting the *Sun*. With the exception of the *Atlantic Monthly*, I know of no journal representing standard English in an adequate manner.

MRS. M. FULLINGTON.

The Weakness of the "Medium Voice"

54 West Thirty-ninth St., New York.
To the Editor of MUSICAL AMERICA:

I see by your issue of November 26 that I have aroused the anger of Charles Barnet, but am sorry to say I don't see why. Have I spoken of licensing singing teachers? I know better than to undertake such a responsibility.

Two years ago I joined the singing teachers' association. I thought that such a thing as fraternity could exist, but I found out that not one would go so far as to ask me to let them see what experience had taught me. When I say that we are at a standstill and refuse to progress Mr. Barnet justifies my statement. I keep on studying all the time, and whenever I have an opportunity to learn something I avail myself of it. I think that for the sake of students I have the right to urge the placing of a danger flag on the place of change of register from chest to medium.

Last week I heard "Die Walküre" at the Metropolitan Opera House. There was an occasion for me to study the different qualities of voices. Eight Valkyries repeat the same sentences. In the high tones they were very good, their tones being rich and clear, but the medium in most of the singers was weak. Some had a change from chest to medium that was too harsh. One did not use any chest tones at all, but then the voice was weak on account of not being in the right position. I know it is generally admitted that the medium voice is weak. I declare emphatically that

this weakness is caused only by not placing the singing apparatus in the right position, for otherwise it would be rich and substantial. I don't want to say anything against any other teacher, neither do I want to say that I know more than any other. But I have a right to say that I know how to bring out the medium voice and to even it to the chest register.

If any student is interested in the question and would like to consult me about it, I should be glad to give him verbal explanations for the mere love of my art.

A. LITSNER.

A BOY VIOLINIST WHO DOESN'T SEEK FAME AS PRODIGY

NEWARK, N. J., Dec. 5.—Despite the fact that the fame of most child prodigies is as a house built upon the sands to collapse with the passing years, there are few youthful musicians, with an aptitude which passes the normal, who are able to resist seeking that fame.

Newark has a boy violinist who constitutes an exception to the rule and who has been content to wait and work until absolutely sure of himself before he seeks a wider than a local public. He is Arthur Walsh, of No. 262 South Eighth street, and critics who are versed in the violin have said that it is hard to set limits to the possibilities of his future. Under the instruction of Louis Ehrke, of this city, he has acquired marked facility in the mechanics of his art and upon this and through his love of his instrument and his innate insight into the compositions he studies, he has built a notably sympathetic power of interpretation. The boy is now fourteen, and has been appearing publicly or semi-publicly since he was eleven. In local churches and before local clubs his playing has aroused admiration, and many have thought, has justified his seeking a less restricted field for his efforts. The boy has decided otherwise, however, and it cannot be doubted that for this reason, his success, when he does decide to venture forth, will be all the better assured.

Arthur Walsh

the mechanics of his art and upon this and through his love of his instrument and his innate insight into the compositions he studies, he has built a notably sympathetic power of interpretation. The boy is now fourteen, and has been appearing publicly or semi-publicly since he was eleven. In local churches and before local clubs his playing has aroused admiration, and many have thought, has justified his seeking a less restricted field for his efforts. The boy has decided otherwise, however, and it cannot be doubted that for this reason, his success, when he does decide to venture forth, will be all the better assured.

RECEPTION AT THE PEABODY

Alumni Association Entertains Out-of-Town Students at Institute

BALTIMORE, Md., Dec. 5.—The Alumni Association of the Peabody Conservatory of Music of Baltimore gave a large reception to the out-of-town pupils of the school on Wednesday evening. As the Peabody has a very large percentage of music students from all parts of the country enrolled among its pupils, the reception was well attended. These annual functions of the Alumni Association mark the beginning of the social season of the Conservatory and the guests are very elaborately entertained. A short, informal musicale was arranged by Clara Ascherfeld, chairman of the executive committee, after which refreshments were served. The officers of the association are as follows: President, Harold Randolph; first vice-president, Isabel L. Dobbins; second vice-president, George Seimmons; corresponding secretary, Bertha Leary; recording secretary, Louise Randolph; treasurer, Frederick R. Huber.

Schumann-Heink in Omaha

OMAHA, NEB., Nov. 26.—Mme. Schumann-Heink sang an artistically arranged program here Tuesday afternoon, accompanied by Mrs. Katharine Hoffmann. The singer is a prime favorite with Omaha music lovers and was welcomed by an audience which filled the Brandeis Theater almost to overflowing. Mme. Schumann-Heink was not in her best voice but her art seemed almost greater than ever and she held her audience spellbound.

E. L. W.

Successful Débuts in Lemberg

BERLIN, Nov. 15.—Two young débütantes from the singing school of Professor Scarneo in Berlin have made their appearance in Lemberg. Mathilde Lewicka, soprano, sang *Madama Butterfly* with extraordinary success. Bromislaw Klinczak, who gave a concert in the same city, was enthusiastically applauded by a large and distinguished audience.

MACDOWELL'S WIDOW IN LECTURE-RECITAL

Delightful Feature of Chicago's Week of Music—News of Western Artists

CHICAGO, Dec. 5.—Mrs. Edward MacDowell gave an interesting illustrated lecture last evening at the Second Congregational Church in Oak Park. Many of the pictures were devoted to the MacDowell pageant at Petersboro, N. H., last Fall. Mrs. MacDowell, who is an excellent pianist, played the waltz of her distinguished dead husband most effectively, and Zelina Bartholomew furnished the vocal numbers.

Lucile Stevenson Tewksbury appears this month at Findley, O.; Northfield, Minn.; Cedar Rapids, Ia.; Burlington, Ia.; Milwaukee and Cleveland—all important recitals, together with several oratorio engagements.

Albert Borroff, basso, last week gave several recitals in Kansas with Paulo Gruppe, the Dutch cellist.

Agnes Pringle, the Chicago violinist, has determined to make this city her headquarters.

May R. James sang so delightfully for The Irish Fellowship Club at the LaSalle Hotel last week that she was immediately engaged to appear under the same auspices the latter part of this month.

Samuel B. Garton gave for his last Sunday afternoon concert a piano and vocal program, the former numbers being furnished by Isaac Levine and the latter by Marie Sedenius-Zendt in the Baldwin. The beautiful music rooms were well filled and both the soloists were warmly received.

Virginia Listemann, the soprano, who, accompanied by Edith Boyer Whiffen, pianist, has been giving a series of successful concerts in Mississippi.

Volney Ladd Mills, tenor, and Cordelia C. Hulbird, pianist, both of Wesley College Conservatory of Music, Grand Forks, N. D., were heard last Tuesday evening at Music Hall, Fine Arts Building, with The Ravenswood Men's Chorus in their first concert of this season.

Cave Thompson, the blind pianist, assisted by Walter Dellers, violinist, gave a recital Thursday evening at the Auditorium Recital Hall, which attracted a friendly and very appreciative audience. Mr. Thompson is not only a good player, but an educator of reputation. The program was opened with Mendelssohn's Prelude, Fugue and Chorale, op. 35. This was followed by Grieg's Sonate in E Minor, op. 7, Wrangell's Arabesque in E Major and Sokalsky's "Souvenir du Passe." Rachmaninoff's Waltz in A Major was brilliantly given, likewise Scriabine's Etude in C Sharp Minor, op. 2, Liadov's beautiful Prelude, and Gliere's Scherzo, op. 15. As a finale of this group, the Rubinstein's Sonate in G Major for piano and violin was the pleasing feature.

The recital at Aeolian Hall Tuesday afternoon involving the Steinway Pianola in harmonious accord with one of the most sympathetic voices of the orchestra, the violoncello, was immensely successful. James MacDermid as usual presided at the piano and Bruno Steindel, the cellist of the Theodore Thomas Orchestra, furnished the solos of the afternoon.

Carl D. Kinsey is engineering a fine season of entertainments for the Art and Travel Club at the West End Woman's Club House. The series opened last week with a delightful song recital by Christine Miller.

Mrs. Lulu Jones Downing, Chicago's clever composer, and Mrs. Sanger Steel, the soprano, gave a program at the Country Club in Cincinnati for Mrs. A. F. Williamson of that city, which proved to be one of the most delightful events of a notable season.

Carolyn Louise Willard, will give her annual piano recital in Music Hall Sunday afternoon.

C. E. N.

Charles Gilbert Spross, the pianist and composer, was heard on December 3 at a musical of the Mozart Society, at the Hotel Astor, New York. On the 5th he was heard at the Pleiades Club, New York; on the 6th at Mme. Melba's concert, Worcester, Mass.; on the 7th with the Apollo Club, Brooklyn; on the 9th at the violin recital of Henry Such, in Mendelssohn Hall, New York. On the 13th he will again play at Mme. Melba's concert, this time in New York; on the 15th in Jersey City with Mme. Osborn-Hannah; on the 17th with Frederick Weld, in Scarsdale; on the 18th with the Pleiades Club; on the 19th in a musical at the Hotel Astor, and on the 20th at a recital in New York by Mme. Dimitrieff.

"TANNHÄUSER" FOR PHILADELPHIA

Opening of Grand Opera Season Announced—Modern French Composers on Orchestra's Programs—With Local Musicians

PHILADELPHIA, DEC. 5.—Word has reached here that Richard Wagner's "Tannhäuser" will open the grand opera season at the Metropolitan Opera House, Hammerstein's former auditorium here, on December 13, Tuesday of next week. The announcement was made here by a representative of Signor Giulio Gatti-Casazza. The cast will be the same as that in the first performance given in New York. Leo Slezak will sing the title rôle, Mme. Berta Morena will take the part of Elizabeth, Mme. Fremstad will appear as Venus, Allen Hinckley, a former Philadelphian, Landgrave; Walter Sommer, Wolfram, and Hinshaw, the young American basso, will sing Biterolf.

Mme. Sembrich has lost none of her popularity in this city, as was attested at her recital last week at the Academy of Music, which was filled with her admirers. One would have thought the turn-out a body of music lovers going to the first operatic performance of the season. The singer was at her best and her entire program was enjoyed. The pianist was Frank La Forge, who played without notes, paying the closest attention to the singer and in full accord with her at all times. Mr. La Forge also delighted the audience with several selections by Chopin as piano solos. He shared much of the applause.

The Philadelphia Orchestra concerts at the Academy of Music last Friday and Saturday were devoted entirely to the works of four modern French composers, Massenet, Saint-Saëns, Charpentier and Chabrier, all except the latter still living. The auditorium was well filled at both performances and the tuneful, colorful, spectacular selections by Director Carl Pohl's provided a treat that will long be remembered with pleasure.

Saint-Saëns's Symphony No. 3, in C minor, was given in honor of his 75th birthday anniversary, October 8, which occurred before the orchestral season opening. It was played here for the first time and proved impressive and melodious. The organ had a sympathetic part, and in the finale a piano with two performers was used with rich effect. S. Tudor Strang was at the organ and Wassili Leps and Clarence Bawden were the pianists, a trio among the most artistic musicians of the city. The Charpentier selections were "Impressions d'Italia" with the four parts—"Serenade," "The Mule Ride," "On the Heights" and "Naples"—very descriptive and picturesque. Chabrier's brilliant "España" rhapsody and Massenet's overture to "Phèdre" were the other numbers on a program that Mr. Pohl could repeat and fill the house. Thaddeus Rich, concertmeister of the orchestra, will be the soloist at the concerts next Friday and Saturday.

The second concert of the Boston Symphony Orchestra was given here this evening at the Academy of Music with Josef Hofmann as the soloist. The orchestral feature was Rachmaninoff's Symphony in E minor, No. 2, first played in this country last year by the Philadelphia Orchestra. Mr. Hofmann's principal number was Beethoven's Concerto in G major, No. 4, a work which he has not interpreted in the last few years. He responded to encore as usual and was as heartily received. The other selection by Max Fiedler, conductor, was Beethoven's overture, "Leonore," No. 3.

TO WHOM IT MAY CONCERN

I have been watching for four seasons with great interest the work of Madame DELIA VALERI'S pupils and can positively affirm that Madame VALERI is one of the few teachers who have a clear, correct idea of the right placement of the voice according to the Italian method. Her teaching of tone production and breath control is faultless.

Alessandro Bonci

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SOUSA and His **BAND**

The Philadelphia Orchestra management desires to call public attention to a change in its schedule for Saturday evening, December 24, Christmas eve. The concert will be given on the previous Thursday evening, December 22, for which Saturday tickets sold will be good.

The Imperial Russian Court Balalaika Orchestra made its first appearance in this city this evening at the Forrest Theater with Eva Mylott, an Australian contralto, a protégé of Melba, as the soloist. The beautiful and simple folk songs of the Russian people made up the program of the orchestra, the instruments—which are of three strings and something in the nature of a guitar—being modified from those of the peasants.

The management of the Philadelphia Orchestra has received a letter of commendation from Henry Hadley, the American composer and conductor, who appeared several weeks ago with Mr. Pohl's musicians and conducted the interpretation of his own composition, "The Culprit Fay." Part of his letter follows:

"I wonder if Philadelphians realize what a superb organization the Philadelphia Orchestra is? Truly, it must be a source of the greatest satisfaction to the committee and management to be able to say, 'This we have builded, and this we have done for art in America.' I congratulate Mr. Pohl on possessing such an exceptional body of musicians through which to obtain his perfect results. It has been my privilege to have conducted during the past few years the principal orchestras of Europe and America, and I wish to put myself on record, without hesitation, as saying that I consider the Philadelphia Orchestra stands in the first rank with the best known orchestras anywhere."

The Choral Society will give its annual performance of "The Messiah" at the Academy of Music on December 28 with Mary Hissem de Moss, soprano; Eva Mylott, contralto; Henry Gurley, tenor, and Frank M. Conly, bass, as soloists. Liszt's choral work, "St. Elizabeth," will also be sung, with Caroline Nahr-Hardy, Mrs. Russell King Miller, George Russell Strauss and Clifford Cairns as soloists.

The Cantavox Chorus, under the direction of May Porter, will furnish the program for the free concert at the Drexel Institute Thursday evening of next week, assisted by Edna Florence Smith, soprano, and Harry C. Saylor, baritone.

The Kaiser Prize, a silver statuette offered by Emperor William of Germany, which is competed for annually by the singing societies of this country, was received by the Junger Männerchor yesterday afternoon. It had been held by the Kreutzer Quartet Club of New York for the past six months. At the last sängerfest the New York society tied with the Junger Männerchor and it was decided to allow each organization to have the prize for half the year. Seventy-one singing societies participated in the celebration yesterday. Mayor Reyburn, Dr. Arthur Mudra, the German Consul; Dr. C. J. Hexamer and G. A. Mueller, president of the society, made addresses of congratulation.

An invitation piano recital will be given next Saturday evening at No. 109 West Gay street, West Chester, by Lavinia Gertrude King, pupil of William Hatton Green, of the Leschitzky Piano School, this city. The selections will be from Beethoven, Schumann, Chopin, Stojowski, Poldini, Schubert, Rachmaninoff, MacDowell, Wagner and Moszkowski.



Paul Meyer, violinist, and D. Hendrik Ezerman gave their annual recital last week at Witherspoon Hall. In addition to several solo selections, they played a very interesting sonata for violin and piano by Franck.

Paul Krummeich, pianist, and Johann Grolle, violinist, gave a sonata recital last week at No. 43 South Eighteenth street. They presented a program of three modern sonatas for piano and violin by Brahms, Grieg and Richard Strauss.

A song recital that was well attended was given last week by Philip Francis Loney, basso, at the Hazeltine Galleries. Mr. Loney was assisted by Florence Sunday, soprano; Eleanor Dawson, contralto; Joseph S. McGlynn, tenor; Albert Zinger, violinist; Bertha S. Ely and Josephine Conrad, accompanists.

A large audience in Griffith Hall last week enjoyed a song recital by S. Agnes Morrison, assisted by Lucius Cole, violinist, and George Shortland Kempton, pianist. Miss Morrison sang artistically and was heartily received. Her selections were from Ambroise Thomas, Schumann, von Koss, Lioni, Nevin, Lehman, Victor Harris and others. Mr. Cole is among the city's leading violinists. He played with clearness and excellent expression Ernst's arrangement of "Hungarian Airs," a "Romance" by Svendsen and a serenade by Sarasate. Mr. Kemp-

ton is no stranger to Philadelphians. He is a master of the keyboard second to none in the city, according to the opinion of many of his admirers. His playing at Miss Morrison's recital showed a virtuosity displayed by few. He admirably interpreted Chopin's G Minor Ballade, a Barcarolle, Godard's "En Route," Henselt's "Spring Song," "Nymphs and Satyrs" by Paul Juan, and the Schulz Eoler transcription of the "Blue Danube," by Strauss.

The United Singers celebrated their thirtieth anniversary with an old-fashioned German kommers last week in the hall of the Harmonie. Henry Detreux, president, made an address, reviewing the success of the association, and F. W. Federschmidt conducted the salamander. The following societies took part: Junger Männerchor, Quartet Club, Columbia, Saxonia, Männerchor, Germantown Liedertafel and Karpathen Sängerbund. John F. Otterstetter was chairman of the committee in charge and F. W. Hausmann, secretary.

Ella S. Gillette, for a number of years organist of the Central Methodist Church, became the bride last week of the Rev. William Bamford, pastor of Cookman Methodist Church, a widower. The ceremony was performed at the bride's home, in Manayunk and Mr. and Mrs. Bamford are in the South on a trip. S. E. E.

BERRICK VON NORDEN'S SINGING WINS PRAISE OF MANY AUDIENCES



Berrick Von Norden, Tenor

A striking evidence of the artistic abilities of Berrick von Norden, the tenor, is found in a record of the profound impression which his singing recently created in Boston, Worcester, Mass., and Philadelphia. Large audiences greeted the singer in each of these cities and his work was received with every demonstration of pleasure. Mr. von Norden is gifted with a remarkably fine voice, but better than that he possesses that most necessary of all qualities in an artist-magnetism. While he is thoroughly at home in German, French and Italian songs he is fully alive to the tendency of the times and has perfected himself in the delivery of English ones as well. His diction might well be taken as a model by all aspiring students, and the same may be said of his tone production and phrasing.

William C. Carl gave the final free organ concert of the Fall series in the First Presbyterian Church, New York, December 5, assisted by Zoë Pyne, the English violinist, and Andrea Sarto, baritone, recently of the Metropolitan Opera. Miss

Pyne, who has come to America for a tour, made her New York début at this concert, and a new morceau de concert by Dr. Silver, the English composer, and dedicated to Mr. Carl, was played for the first time.

Mme. Dimitrieff's New York Program

Nina Dimitrieff, the Russian soprano, will appear in a recital at Mendelssohn Hall, New York, on the evening of December 20. Her program, which will include a number of new Russian songs, will be as follows:

"War ich nicht ein Halm," Tchaikowsky; "Wie bei uns auf der Strasse," Dargomischsky; "Nacht" (new), Tchaikowsky; "Wie wehe, wie süss ist's" (new), Tchaikowsky; "How Pained I Am" (new), Rachmaninoff; Arioso (new), from the opera "The Sorceress," Tchaikowsky; "All mein Gedanken," Strauss; "Nymphe" (new), Rimsky-Korsakoff; "Le sais-tu?" Massenet; "Eifersucht und Stolz," Schubert; "Vergebliches Ständchen," Brahms; "O, Cielli Azzuri," Verdi; "The Rose Leaves Are Falling Like Rain," Hadley; "Widmung," Schumann; "Blue Bell," MacDowell; "Berceuse," Chaminaud; "L'Heure Exquise," Hahn; "Les Cloches," Debussy; "Sonnet d'Amour," Thome; "Yesterday and To-day," Spross.

Philharmonic Program Repeated

A repetition of the program given by the New York Philharmonic Orchestra on November 29 was made December 2, at Carnegie Hall, Francis Macmillen again appearing as soloist and playing the Goldmark Concerto.

Frank van der Stucken conducted his "Symphonic Festival Prologue" at a recent Kurhaus Concert in Wiesbaden.

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OPERA IN MONTREAL ASSURED FOR 1911

A Big Guarantee Already Obtained—Lipkowska and Alda Score Triumphs

MONTREAL, Nov. 30.—Twenty-four boxes at \$2,000 each are now guaranteed for the second season of the Montreal Opera, and the only thing that remains to be done is to find or build a theater with thirty or more of these vantage points for social display. This guarantee is the result of the artistic success of the present experimental season, and of the tact and energy of Manager Jeannette. There is talk of rushing to completion a new Montreal Opera House, but with two new theaters of the ordinary kind already planned it is hardly likely that the town can stand an opera house just at the moment. His Majesty's Theater is admirable in point of location, and could easily be supplied with the necessary extensions in the auditorium; but its stage offers no possibility of enlargement, and is far too small for the productions of the Boston Opera, with which it is proposed to exchange. Wherever it takes place, however, the second Montreal opera season will last for ten weeks, at least, in place of eight; will be at three-dollar prices instead of two-dollar; will have a very much stronger list of singers, and will have the usual and necessary operatic "horseshoe" of boxes.

Last week and this week the season, which has been interesting, began to be brilliant. This, with the assistance of some borrowed singers, for the one great star of the Montreal French Company, Clément, has not yet arrived. It did not need outside assistance to make of "Fedor" by the Italian company a brilliant performance. This work was given to perfection by Ferrabini, Colombini and Jacchia. But the performance of "Lakme," with Lydia Lipkowska in the title rôle, was a revelation. The enthusiasm was extraordinary, and Lipkowska can own all musical Montreal any time she comes back. Her bird-like qualities, both of voice and of person, were ideally suited to this opera, and Signor Colombini, if he missed most of the vocal suavity and French sweetness of the tenor's music, got all there was out of the dramatic situations.

These improved conditions continued this week, when on Monday "La Bohème" was given, with Frances Alda giving a performance of great beauty as *Mimi*. On Thursday Mme. Alda brightens up the French side by singing in "Manon," for which the French-Canadians have an inextinguishable passion in spite of its having been very badly done here on various occasions.

The chief novelty of the season, Offenbach's "Tales of Hoffmann," was presented on Saturday last and Tuesday, and its later acts showed lack of rehearsal, while at no stage of the performance did Signor Jacchia indicate that the music made any particular appeal to him; the famous Barcarolle he conducted like a metronome. The redeeming feature was the work of Miss Koelling, who as the doll of the second act and the courtesan of the third sang exquisitely and acted with the utmost intelligence and vivacity.

The Saturday orchestra concerts are perhaps the biggest success of the whole season, to the immense surprise of a lot of people who insisted that there ought instead to be operatic matinées. A local pianist last Saturday enjoyed the signal honor of being asked to play with this orchestra. This was O'Neill Phillips, of the McGill Conservatorium, who gave the Liszt Concerto in E Flat, while the orchestra was handled by another local musician, Guy Ambrose, a former conductor of the Savage grand opera forces. The number deservedly aroused the greatest enthusiasm. This Saturday the chief soloist will be the Canadian violinist Kathleen Parlow.

The opera is having a bad effect upon the bigger concerts. The booking of Bonci, managed by Mrs. Murphy, has been postponed until the middle of January, when the opera will be closed. The Gogorza recital on Saturday drew only a moderate audience. In spite of the richness and beauty of the singer's voice and the ease of his production, his work was a slight disappointment, apparently because he has not sufficient range of expression and interpretation to enliven an entire evening of songs.

Josef Hofmann in Milwaukee

MILWAUKEE, Dec. 5.—Josef Hofmann's appearance in the city after an absence of three years, was made an event of the season. Locally, Hofmann is considered the most satisfying piano virtuoso before the public, for the sympathy, imagination and endless variations of passion in his playing, which is always virile and reflective of manly emotion.

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VIENNA HEARS NEW WORKS FOR PIANO

A Russian Concerto and a Suite Fantastique by Ernest Schelling Find Favor

VIENNA, Nov. 17.—On the evening of my last writing a most interesting concert of the Wiener Tonkünstler Verein took place in the large music hall, the noted musician, Wasilly Safonow acting as guest leader in place of Oscar Nedbal, who played the viola solo in the first number on the program, Berlioz's "Harold in Italy." Safonow conducts without a baton; nor does he use his hands as such, but rather describes with them the rhythmic lines of musical thought in the air. They seem veritably to speak; they fold and unfold themselves, descend softly or with might. In Tchaikovsky's symphony in E minor, the third and last number on the program, he brought out fully the native Russian spirit of the composition up to the fiery climax. The second number introduced here a new piano concerto by A. Scribante, one of the most interesting of the younger Russian composers of the impressionist school. It is a fascinating composition and abounds in difficulties, especially in the finale. The wife of the composer lent her skill to a fine interpretation of the work.

The next evening I heard another piano work new to Vienna, the Suite Fantastique by Ernest Schelling, which appealed to me particularly as possessing a distinctly American character. As a matter of fact, Schelling is a composer better known in America than here, though he is by birth a German. The composition was warmly received and was excellently rendered by the piano virtuoso, Margarete Volvy. Miss Volvy commands a brilliant technic and a sonorous tone. The last movement of the Suite, *molto vivace* (Virginia reel), paraphrases the air of "Dixie," and one could recognize the delighted response in the many American faces present. An interesting feature of the evening was the appearance at the concert of Professor Leschetizky, who looks ruddy and cheerful after his Summer vacation, ready to take up with the youngest of his colleagues an arduous Winter's work. Mary Dickenson, a young Irish violinist, played with good technic and great expression Glazounow's A minor concerto in one movement, and, with particular feeling, Beethoven's lovely Romanze in F major.

On Saturday evening Mme. Wanda Landowska gave a highly interesting piano and cembalo recital in the Boesendorfer Saal. This artist interprets the older composers with the utmost delicacy of touch and expression. On her program was the Chromatic Phantasie by J. S. Bach for the cembalo and his Suite in E minor for the piano, variations for the latter instrument by Rameau, and a number of English airs from the time of Shakespeare, Peerless' The Fall of the Leaf, Bull's The King's Hunt, Byrd's The Bells, and Richardson's Gagliardo.

Henri Marteau, the violinist, a welcome visitor each season, gave a concert last Monday in the large music hall, assisted by

the violoncellist. Professor Karl Piening, of Meiningen, in the Brahms concerto for violin and cello, opus 102, which formed the second number of the program. Brahms is always enthusiastically applauded in Vienna, his native city by adoption, and such applause was doubly merited after the beautiful rendering the composition received at the hands of the two artists, ably assisted by the orchestra of the Wiener Concert Verein, under Gustav Gutheil. Mendelssohn's concerto in E minor opened the concert, always a delight to the ear when artistically rendered; Mozart's concerto No. 4 in D major concluded the program, but by no means the performance, for M. Marteau was obliged to respond again and again to the stormy demands of the audience for additions.

At the Hofoper a cycle of the "Nibelungen Ring" is going on with Frau Bahr-Mildenburg, the famous interpreter of Wagner's heroines, in the part of Brünnhilde.

The Mozart Society of Vienna is preparing a concert performance, to take place on November 30 in the large music hall, of Mozart's opera, "Idomeneus," which has not been heard in Vienna for many decades. The work is being studied under direction of Franz Schalk; soloists of the Hofoper will form the cast; the orchestra of the Concert Verein will assist, and the choruses will be sung by the members of the Sing Verein.

Edyth Walker, the American singer, formerly of the Vienna Hofoper, writes to the Vienna press in reference to her appearance on the variety stage that she by no means intends giving up her operatic career, nor that of concert singer, but that her engagement at the London music hall is largely dictated by the fact that she earns in the one month there almost as much as in the remaining months of the season. Further, "it cannot be of detriment to the dissemination of musical culture to bring to the hearing of the broad masses (the London Music Hall nightly holds 3,000 persons when sold out) the greatest masters. It is worth the trial anyway. In drama Sara Bernhardt, Jane Hading and Réjane have already made the experiment, and I hear that Mme. Tetzrattini will be my immediate successor."

ADDIE FUNK.

Mary Ingraham Appearing at Mrs. Converse's Boston Musicale

BOSTON, Dec. 5.—Mary Ingraham, the pianist, is appearing at a series of Monday afternoon musicales which are being given by Mrs. Harry Elisha Converse at her Beacon Street home. The affair a week ago Monday was in the nature of a reception to Max Fiedler, director of the Boston Symphony Orchestra, and Mrs. Fiedler. On this occasion Miss Ingraham played Debussy's "Minstrels" and "Traum und Erwachen" by Nicode. Pieces were also played by Jules Falk, violinist. Charles Cameron Bell, baritone, and other artists are appearing on the programs with Miss Ingraham. Mrs. Converse is prominent in Boston's society musical set and her musicales are among the smartest of the social season. She is a composer and has written a number of excellent songs.

D. L. L.

Pierre Augiéras, who will be Edmond Clément's accompanist here this season, recently toured England in a similar capacity with Ada Crossley.

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FOR BENEFIT OF CHARITY

Borchard, Boris Hambourg and Elizabeth Sherman Clark Appear in Concert

The artistic and financial success of the St. Mark's Hospital Benefit Concert, given Saturday evening, November 26, in Carnegie Hall, New York, was gratifying to all concerned. Adolphe Borchard, Elizabeth Sherman Clark and Boris Hambourg, who appeared on the program as soloists, won deserved applause.

Mr. Borchard's playing of the Liszt E flat, No. 2 concerto was so insistently applauded that he was compelled to give an encore. The excellence of his playing manifested in New York at his two recitals was again in effect.

Boris Hambourg's rendering of the last movement of the Victor Herbert concerto for 'cello evoked a storm of approval and resulted in demands for an additional number, which was forthcoming in the same composer's "Petite Valse." A feature of the encore was the appearance of Mr. Herbert himself, who was enthusiastic over Mr. Hambourg's interpretation.

Elizabeth Sherman Clark sang "Im Herbst," by Franz; "La Lettre d'Adieu," by C. Krienz, and Horatio Parker's "The Lark Now Leaves His Watery Nest" in charming style and with beautiful quality of tone. She also was encored. All three artists were presented by permission of M. H. Hanson.

Alfred Giraudet's Part in Reviving Gluck's "Armide"

A propos of the revival of Gluck's "Armide" it may be of interest to state that it was due to the combined efforts of Mme. Viardot Garcia and of Alfred Giraudet that Gluck's operas were revived in Paris about 1889, after being neglected for over twenty-five years. (In fact, the last performance of a Gluck opera dated back to 1862.) Then it was that the two enthusiastic Gluckists agreed on a systematic campaign in favor of the forsaken master. For two years they saturated their pupils with excerpts from Gluck's operas, never allowing them to sing at pupils' recitals any aria that was not taken from "Iphigenie," "Alceste" or "Armide."

Alfred Giraudet, then a professor titular, at the Paris Conservatoire, forced his colleagues to vote Gluck into the curriculum of the Institution. At the end of the year an ensemble from "Armide" created such an impression at the graduation exercises, one of the musical solemnities in Paris, that the director of the opera gave the work in its entirety, engaging almost every member of Giraudet's class to make up the cast.

A Pen Portrait of Debussy

(Edward Burlingame Hill in Boston Transcript.)

Debussy's photographs hardly do him justice; they accentuate a moodiness, with even a touch of sardonic brutality, which seems absent in the man himself. One is first of all impressed by his simplicity and directness; his utter absence of pose. One feels the presence of a genuine poet, who on one side is concretely human, on the other sensitive to all the nuances of shadowy and vague dream. His ideas are those of a master whose ordered and coherent thoughts find utterance in a language as individual and characteristic as his musical speech. Telling gesture freely emphasizes his verbal expression, and often he seeks momentarily the precise word, as he is content to retain work until its details satisfy the demands of his fastidious sensibility.

Susan Metcalfe, soprano, gave a charming recital at the Peabody Conservatory, in Baltimore, Md., on December 2, before a highly appreciative audience that filled the concert hall and generously applauded every number. The program included songs by Scarlatti in the seventeenth century to Richard Strauss and Debussy. An especially pleasing number was Schubert's "Ave Maria," which was artistically sung. "Joseph, Lieber Joseph Mein," a Christmas Carol of the fourteenth century, was also well done. The concluding numbers were "Allesleelen" and "Ständchen," by Richard Strauss, Clara Ascherfeld was a sympathetic accompanist.

A recital was given at the Peabody Conservatory in Baltimore, Md., November 30, by students under Director Harold Randolph, J. C. Van Hulsteyn and Emmanuel Wad. The participants were Helen Virginia Foster, pianist; Sadie Perlman, Samuel Korman, Israel Dorman, violinists, and Harry P. Veazie, baritone.

An unpublished manuscript of Wagner's song "Träume," arranged for violin and small orchestra, has been found in a second-hand shop in Berlin. It was performed under Wagner's direction in Zurich on Mathilde Wesendonck's birthday, December 23, 1857.

FLONZALEYS EARN GLOWING TRIBUTE

Audience That Braved Blizzard Applauds Brilliant Playing Ecstatically

Under meteorological conditions that would have done credit to the Kneisels, the Flonzaley Quartet gave its first New York concert of the season in Mendelssohn Hall last Tuesday night. But stormy weather never interferes with the size or enthusiasm of a Kneisel audience, and the other evening proved that in this respect, too, the younger organization can rival its elders full well. The hall was crowded almost to its capacity, and the enthusiasm rose to a pitch during various parts of the evening that threatened to work havoc with all accepted conventions of chamber music etiquette. The program with which the four artists chose to begin their New York season consisted of three numbers: Mozart's G Major Quartet, Debussy's in G Minor, and Haydn's in F Major, op. 3, No. 5.

The concert amply repaid whatever discomforts the audience may have experienced through braving the blizzard. To describe it with any degree of accuracy would be to indulge in a series of seemingly hyper-extravagant rhapsodies. It seemed last year as though further improvement were altogether out of the question. Yet there were times last Tuesday evening when the impossible seemed actually to have been accomplished. If the extreme cold exerted any deleterious effect upon their instruments the players succeeded in concealing the difficulty with astonishing skill.

The more one hears this quartet the more astonishing appear the volume and the richness, warmth, velvety softness and luscious quality of the tone produced. Not for a moment does the listener sense that unpleasant thinness and lack of tonal substance which make the average trio or quartet so unendurably monotonous after a brief period. Were not ocular proof to the contrary provided, there would undoubtedly be more than one person who could be deceived into thinking that a small string orchestra was at work. The minute gradations of their shading seem occasionally to exceed what they accomplished in this respect when last heard here. The Balalaika orchestra itself could not have surpassed them.

In illustration of this, as well as of their rhythmic precision and general finish and balance of ensemble, the Debussy quartet proved especially useful. As a piece of instrumental and harmonic color it has some beautiful moments, but its fundamental musical qualities are exceedingly modest in their pretensions. The last movement is the weakest part of the whole affair, and even the marvelous art of the Flonzaleys could not make this sound interesting. What the Flonzaleys cannot make acceptable is surely not worth playing. They did some stunning work in the "assez vif" division, with its *pizzicato* passages. The delightful andantino sounded exquisitely poetic.

Both the Mozart and the Haydn were played with serenity, delicacy, winsomeness or more tender emotion as the character of the various movements may have demanded. The andante cantabile of the Haydn Quartet was rendered as it has not been done here in years, and it narrowly escaped repetition. As it was, the players had to rise and bow their thanks about five times—something distinctly out of the ordinary in the annals of New York chamber music.

Press comments:

To me there is worth and enthusiasm in the playing of the Flonzaleys which the Kneisels, as perhaps more stably and containedly scholarly, lack. Yet from the standpoint of the true classic finish and repose the Mozart quartet in G Major (Koch 387) could hardly have been better rendered than it was last night.—Reginald de Koven in the *World*.

Such playing is rare indeed. To those who heard it last night, it was an inspiration.—Max Smith in the *Press*.

The Flonzaley concerts have now become an important feature of New York's musical life.

The ensemble work of the four musicians was

well-nigh perfect, and their tone was uniformly

pure, and generally delightfully warm. Their at-

attack was precise, and their regard for nuance un-

failing. H. E. Krehbiel in the *Tribune*.

Tilly Koenen Under Hanson Management

Tilly Koenen, the Dutch contralto, will return to this country in February, to remain until the following June. She will be under the management of M. H. Hanson, who introduced her to this country a year ago.

CHICAGO APPROVES "THAIS"

Garden and Renaud Score Impressively in Leading Parts

CHICAGO, Dec. 6.—A notable first performance in Chicago's opera season was that to-night of Massenet's "Thaïs," with Mary Garden in the title rôle and Maurice Renaud as the monk, *Athanael*. The cast was virtually the same as that so often employed in the opera in New York at the Manhattan Opera House. Miss Garden's intense yet artistic realism in the scene in which *Thaïs* lavishes her seductive fascinations upon the *Monk* was received with acclamation, and her acting throughout gave delight. Equally strong was the impression created by Renaud, and Dalmorès, as *Nicias*, the wealthy patron of *Thaïs*, and Huberdeau, as *Palemon*, likewise gave pleasure. Campanini conducted. There was a big audience, although Chicago is not yet thoroughly educated to opera at \$7 a seat. When Miss Garden appears at Milwaukee as *Salomé* Friday night it will be her third performance this week, as she sang in "Pelléas et Mélisande" last night.

It is announced that "Thaïs" will probably be Mr. Dippel's choice for the first performance of the Chicago Grand Opera Company at the Metropolitan Opera House in New York in January.

Mme. Melba was to have sung here Thursday night in "Rigoletto," but has wired from New York that she is too ill with laryngitis to appear.

Campanini Dines His Associates in Chicago Opera

[By Telegraph to MUSICAL AMERICA.]

CHICAGO, Dec. 6.—Cleofonte Campanini, musical director of the Chicago Opera, was the host to-night at an elaborate "stag" dinner in the German room of the Congress Hotel, given to the directors and managerial heads of the opera company, together with the critical fraternity and Tito Ricordi, the Italian musical publisher. Harold McCormick, president of the Opera Association, felicitated his associates on the admirable team play exhibited in all departments and on the excellent managerial work of Director Dippel and Business Manager Ulrich. Mr. Ulrich expressed appreciation for the fine support given the company by press and public. Glenn Dillard Gunn, for the critics, chose the topic, "Opera in the Vernacular," and Felix Borowski spoke of the dominance of the musical director as a vital factor in the giving of grand opera and of the success of Campanini in filling a difficult position with marvelous success. Mr. Ricordi spoke in Italian on behalf of the maestro.

C. E. N.

Charles J. Coleman, Composer and Conductor, Dies a Suicide in Passaic

Charles Jerome Coleman, a musical director and composer, was found dead, a suicide by gas, at a boarding house in Passaic, N. J., last Monday, December 5. He had been at one time a millionaire, and, it is thought, brooded over having financial losses. Mr. Coleman had risen to wealth through his musical gifts. Starting a poor boy at Harvard, he made his way through college, and was for many years thereafter the university organist. Later he was for several years leader of a symphony society in Boston, and from there came to New York, where he opened a vocal studio in East Eighteenth street. He was the author of several musical productions which proved great successes financially. Unfortunate investments caused his losses. Mr. Coleman had lived in Passaic four years, and was the organizer and first director of the Passaic Glee Club.

Cavalieri Takes Hand in Litigation Involving Husband's Income

Lina Cavalieri-Chanler gave indications that she intends to force her husband, Robert W. Chanler, to live up to the terms of their famous marriage contract when, on Tuesday last, she took a hand in litigation involving a portion of her husband's income. Through her attorneys, King & Osborne, the grand opera singer filed notice of appearance in the hearings on the application of the Union Trust Company to sell two houses belonging to the Laura A. Delano estate, of which it is trustee. Mr. Chanler was a beneficiary under the will of Laura Delano.

Hammerstein Sails for London

Oscar Hammerstein sailed for London on Wednesday, December 7, to spend a week there consulting with the architects of his London opera house. He will return to New York before his final departure for London in January.

Although "Hans, the Flute Player" has already left New York it is still running at the Apollo in Paris, where it was put on last Spring.

ALL FOLK SONGS ON SEMBRICH PROGRAM

Many Nations Represented in Comprehensive and Unconventional List

Mme. Sembrich gave her second song recital within a few weeks in Carnegie Hall, New York, last Tuesday afternoon. The inclement weather exerted no effect whatsoever upon the size of the audience that appeared to welcome the soprano, and the applause, encores and floral tokens were quite what they are at every Sembrich concert. The program marked a distinct departure from the conventional in that it consisted entirely of folk songs of various nations. England, Germany, France, Russia, Norway, Sweden, Greece, Hungary, Bohemia, Poland, Scotland, Ireland, Wales and a number of others were represented. The full list follows.

Songs from Teutonic countries—"Da droben auf jenem Berge" and "Guten Morgen, liebes Liesel," Germany; "Fjortorn ar tror jag" and "Neckens Polka," Sweden; "Kom kijra," Norway. Songs from Great Britain—"Oh, the Oak and the Ash," and "Nobody Coming to Marry Me," England; "The Coolin" and "Kitty of Coleraine," Ireland; "Hob y deri dan-do," Wales; "The Blue Bells of Scotland" and "The Birks of Aberfeldy," Scotland. Songs from Latin countries—"Le Pauvre Laboureur" and "La bell' si nous," France; "Gai lon la," French Canada; "Musieu Bainjo," Louisiana; "E lo mio Amore" and "Se Amor mai da vu vede," Italy; "Ayer mio dijo mi madre," Spain. Songs from Slavic countries and the Orient—"Krasni Sarafan," Russia; "U susida chita bila" and "Dalekaja e bliskaja," Little Russia; "Ainte koimesou" and "Ap to steno," Greece; "Ach, neni, tu, neni," Bohemia; "Coz ja nieboraczek" and "Alboj my to jacy tacy," Poland; "Marcos vize folyik csendesen" and "Csillag eleg ragyog," Hungary.

It is a striking fact that no American folk songs were set down. The Canadian and Louisiana songs may not be counted as such, the former being but a variant of a French popular melody, the latter a Creole song. The diva atoned for this omission, however, by adding as an encore after her second group Foster's "Old Folks at Home," as typical a folk song as any on the entire program. There were, no doubt, those who feared that an entire concert devoted to pieces of this character might become monotonous. Such did not prove the case, all the songs being remarkably beautiful.

Mme. Sembrich's rendering of them brought forth the usual applause, with the result that there were extras and repetitions. As was the case at her previous appearance, her upper tones were of a character to provoke the sincerest admiration. Particularly beautiful were they in the Norwegian song, with its curious refrain which gradually dies into a faint echo. Uttered pianissimo, they carried with exquisite effect to the remotest corner of the house.

Less fortunate was Mme. Sembrich as she approached the lower tones, for these, in the main, sounded worn, husky, the shadows of their former selves. Her breathing was better than of late, at the beginning of the afternoon, but as she proceeded fatigue made itself evident, and she showed herself inclined to draw her breath in audible gasps, and at times to clip phrases.

The singer was especially applauded for the humorous Irish "Kitty of Coleraine," a song which practically sings itself; for the Stephen Foster number, which she sang with genuine feeling; for the Scotch "Birks of Aberfeldy" and the Canadian "Gai lon la." After the Norwegian song mentioned above she added as an encore the German "Ich habe den Frühling gesehen," and at the close of the afternoon "Comin' Through the Rye" and another American folk song, "My Old Kentucky Home."

Frank La Forge accompanied masterfully.

Several Cities Follow Chicago's Lead in Barring "Salomé"

Since Richard Strauss's "Salomé" was withdrawn from the répertoire of the Chicago Opera Company, following criticisms by police and others, several other cities have taken similar action regarding the opera. Baltimore has announced that Mary Garden will not be permitted to appear there and Atlanta has been influenced to the same action by the Chicago police chief's opinion that Miss Garden in this opera "wallowed about like a cat in a bed of catnip." Cleveland also bars the work, and St. Paul doesn't want it, either. Detroit, on the other hand, has given it out that Miss Garden will be welcome to sing the work in that city. St. Louis will allow one performance of the opera, so that opera-goers may judge of its merits for themselves. Milwaukee, despite the objection voiced by Archbishop Massmer, heard a performance of the piece on December 8.

SAMMARCO THRILLS DENVER AUDIENCE

Dippel Wanted to Hold Him in Chicago but Denver Wouldn't Be Denied

DENVER, Nov. 28.—Before Impresario Dippel knew how violently the Chicago public was to fall in love with Mario Sammarco, he signed a contract calling for the baritone's appearance in the first concert of the Denver Apollo Club's subscription series, on November 22. Then, when he found that Sammarco was one of the greatest box-office magnets in his whole constellation of stars, Herr Dippel tried to forget that he had signed the Denver contract, and told Manager Martin, of the Apollos, that he really must let Sammarco remain in Chicago and accept a substitute for the concert here. But Mr. Martin knew too well the value of Sammarco and had worked too hard to get him under contract, so when Dippel began to talk substitute Martin began to talk lawsuit. The wires between Denver and Chicago were kept hot for several days during the controversy, but Dippel finally recognized that he was dealing with an original stand-patter, and started his baritone Denver-ward. Mr. Martin's tenacity was entirely justified, as Sammarco scored one of the biggest hits in the history of Denver concerts.

This magnetic singer, of short physical but towering vocal stature, thrilled us by his virile, resonant, colorful voice, and his free, fervent delivery of arias from the operas in which he has become famous. Not since Campanari was in his prime have I heard such a brilliant performance of the Cavatina from Rossini's "Barbiere," the Prologue from "I Pagliacci," and Massenet's "Promesse de mon avenir" from "Le Roi de Lahore." We have many concert artists who sing songs beautifully, but few indeed who can deliver the great operatic arias so thrillingly as does Sig. Sammarco.

Jane Osborn-Hannah, soprano, appeared as Sammarco's co-star. Mme. Hannah looked radiantly beautiful and sang brilliantly. Her best work, in the larger mould, was in the "Madama Butterfly" aria, and her tones were appealing in songs by Mendelssohn, Pergolisi, *et al.* Her performance of Nevin's "Wedding Morn," won favor and was demanded in repetition. Both singers were accompanied by Larry Whipp, a young Denver amateur pianist, who performed the difficult task so well that he was brought forward by both artists to share in their applause.

If the singing of the Apollo male chorus is left for last mention in the report of this concert it is not because it was the least important feature. While Mr. Houseley has directed the Apollos for several years, the personnel of his choir changes so much from season to season that it is almost like training an entirely new body. Yet, with about seventy-five per cent. of new members, Mr. Houseley has brought the present chorus to a high state of perfection. I have never heard more perfect part singing by male voices than in Adolph Adam's "Comrades in Arms," which opened the concert. The Abt "Serenade," sung later in the evening, was also given with admirable finish.

The second monthly dinner of the Denver Center American Music Society, held at the Brown Palace, Saturday evening, the 26th, was made notable by the unexpected but very welcome appearance as guest of honor, of David Bispham. Hav-

ing declined the invitation of the Center for this meeting, under the impression that his engagements would not permit of his arrival in time, he made better connections than anticipated, and so gave us a happy surprise.

In the concert that followed the dinner, the manuscript work, "Four Rocky Mountain Sketches," by Cecil Burleigh, and the song "All Through The Day," by J. Fred Houseley, another Denver musician, the son of Henry Houseley, deserve special mention on the grounds of both novelty and merit. Mr. Burleigh has written with real charm, and, with a possible exception of his "Avalanche" sketch, wherein his theme is over-heroic for adequate voicing by a solo instrument, the sketches are grateful additions to modern violin literature. Not only are his melodic phrases for the solo instrument both lovely and characteristic of his "program," but the piano part is worked out in good harmonic design. Mr. Houseley's song seems, on first hearing, an effort that, while possibly lacking the spontaneous element to insure its wide popularity, gives promise of better things to come. There are phrases of undeniable strength and beauty.

Last evening, at the residence of Judge Haight, a reception was tendered Mr. Bispham under auspices of the Denver Center A. M. S. The artist delighted the guests by reading "The Raven" and making a brief address. J. C. W.

GARDNER-BARTLETT MUSICALE

"The Lament of Shah Jehan" Given for First Time in New York

Mme. Gardner-Bartlett gave a recital of songs at her New York studio, No. 257 West Eighty-sixth street, Monday afternoon with Mrs. Clara Tippett, of Boston, accompanist. The program was as follows:

"Waldesgang," Thulie; "Oh Liebliche Wangen," Brahms; "Ich Grolle Nicht" and "Frühlingsnacht," Schumann; "Si mes Vers," Hahn; "L'Amour," Godard; "Soupir," Leo Stern; "Non so più," from "Figaro," Mozart; "Beat Upon Mine Little Heart," Nevin; "Norse Lullaby," De Koven; "Armenian Lullaby," Chadwick; "The Candy Lion," Garrison; "The Argument," Loomis; "The Lament of Shah Jehan," poem by Ian Malcolm, music by Landon Ronald.

The recital was largely attended by many prominent in New York musical and social circles and the audience was interested and appreciative. Mme. Bartlett's beautiful studios are singularly well adapted for recitals. The very dramatic work by Ronald was given for the first time in New York and in it Mme. Bartlett demonstrated her remarkable gifts.

Mme. Bartlett's reception a week ago Wednesday was a pronounced success. She was assisted in receiving by Alfred Hunter Clark, who is associated with her in teaching. She proposes to make her headquarters in New York hereafter and her Boston studios are in charge of Winburn B. Adams.

Youthful Violinist's Début in Chicago

CHICAGO, Nov. 28.—An interesting event was the appearance of Irene Stolofsky, a youthful violinist, who opened the concert series of Bayard Fallas at Music Hall. Assisted by Gustav Birn, she first played Nardini's Sonata and then gave Wieniawski's Concerto No. 2 with no small credit to herself and her preceptor. A series of light selections by Lotti, Couperin, Sarasate were so successfully given as to win a recall, and she played Hubay's "Zephyr" with admirable delicacy. Hugh Anderson, a Chicago basso, gave good and true value to an air from "The Magic Flute" which earned an encore, and he subsequently followed this with an aria from "Don Giovanni" excellently given. In response to recall he gave the Armorer's song from "Robin Hood." The audience was large and responsive. C. E. N.

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ADOLPHE BORCHARD IN BOSTON RECITAL

Clearness, Celerity and Fine Appreciation of Tonal Values Displayed in Exacting Program

BOSTON, Dec. 3.—Adolphe Borchard, the French pianist, made his débüt in this city before a very interested audience in Jordan Hall, on Monday afternoon, the 28th of last month. His program follows:

Sonata A Passionata, Beethoven; Rhapsody, op. 79, No. 2, Brahms; Romance in F Sharp, Schumann; Two Songs without Words, Mendelssohn; Sonata in A Major, Mozart; Ballade in A Flat, and Six Etudes, in E Major, C Minor, C Sharp Minor, F Major, G Flat (op. 10 and also op. 25), Chopin; "Jardin sous La Paule," Debussy; "Ich liebe Dich," Grieg; Polonaise in C Sharp Minor, Liszt.

Mr. Borchard has in many respects a very exceptional equipment, and this is the result of certain distinctive qualities which are the birthright of the true French musician, such as clearness, celerity, the finest appreciation of tonal values and contrasting colors, and much taste in the singing of a melody. His rendering of Schumann's beloved romance was something to be remembered in this respect. He polished up the rather old songs of Mendelssohn and by his virtuosity and the brilliance of his treatment gained with them the great approval of his listeners. In the best-known of all the much-played ballades of Chopin he threw new light on several passages, though there were those who disagreed with his tempi here and there. The C Sharp Minor Etude of Chopin (op. 10), was indeed a whirling, angry torrent of notes. Debussy's little piece, with its vague and melancholy suggestion, was converted into imposing dramatic declamation. And so on, Mr. Borchard showed his individuality and his unusual technic at this concert and gained himself many admirers in this city.

Chicagoans Give Banquet in Honor of Mme. Jeanne Korolewicz

CHICAGO, Dec. 5.—Dr. Joseph K. Orlowski, a distinguished member of the Polish press, together with Mr and Mrs. John J. Smulski and others noted in art and letters, gave a dinner in honor of Mme. Jeanne Korolewicz - Weyda last Sunday evening, in the English room of the Congress Hotel. All the musical writers of the local press attended, and it proved to be one of the most charming artistic events of the season. As a finale for the evening Mme. Korolewicz sang a number of Padewski's songs, in Polish, admirable accompaniments being furnished at sight by Maurice Rosenfeld, musical editor of the *Examiner*. C. E. N.

Clarence Eddy in Four Cities

Erie, Pa., Detroit, Mich., Toledo, O., and Buffalo, N. Y., have each in turn paid tribute to the remarkable artistry of the organist, Clarence Eddy. Mr. Eddy played in these four cities inside of a week, beginning November 17. His programs were invariably of the highest degree of interest, and unlike, many other artists on tour, he can always be depended upon to make some interesting changes and not to adhere slavishly to one set of pieces. His répertoire is so extensive that this causes him no undue labor. His superb playing never failed to exert its profound effect upon all hearers and the enthusiasm with which he was received was always of the most heartfelt character.

President of Federated Clubs Honored

In honor of Mrs. C. B. Kelsey, of Grand Rapids, Mich., president of the National Federation of Musical Clubs, a reception and musical program were given at Carnegie Hall, recently, by the Women's Philharmonic Society of New York. Beatrice Goldie, first vice-president of the society, presented Mrs. Kelsey, after which the latter described the work being done by the Federation. The artists who performed were Mme. Goldie, soprano; Alice Laurence, pianist, and Master S. Ollstein, violinist, with Lillian Robertson, accompanist.

Writing Opera to Win Wife Back

CINCINNATI, Dec. 4.—It is stated here that Orestes Vessella, Italian bandmaster and composer, and divorced husband of

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Edna Egan, daughter of the millionaire manufacturer, Thomas Egan, of this city, is again to lay siege to the heart of his former wife by writing an opera entitled "Gladys," based upon his unhappy experience in matrimony. Vessella will attempt to have his opera staged in Cincinnati.

A SYRACUSE "ELIJAH"

Quartet of Noted Soloists Assists Local Chorus

SYRACUSE, N. Y., Nov. 21.—With the best chorus ever heard in Syracuse, Professor Harry Leonard Vibbard presented Mendelssohn's oratorio, "Elijah," at the First Methodist Church last Tuesday night before an audience of more than 1,500 persons that filled the auditorium. It was the most successful musical event of the kind ever given in Syracuse.

The chorus had the assistance at the organ of Mrs. Harry Leonard Vibbard, an orchestra of thirty pieces and the following quartet from Chicago and New York: Sibyl Sammis-MacDermid, soprano; Mary Jordan Fitzgibbon, contralto; John Barnes Wells, tenor; Reinald Werrenrath, baritone.

Mr. Wells, who formerly lived in Syracuse, was in fine voice and his solos were done in a manner that pleased the audience immensely. Mrs. MacDermid was brilliant in her solos, and Mrs. Fitzgibbon won favor on this occasion of her initial appearance in Syracuse. Mr. Werrenrath is one of the best baritones heard in Syracuse in a long time. He sang the rôle of *Elijah* at all times with an effectiveness that fully warranted the recognition which the audience extended to him.

DEBUSSY MUSIC IN ALBANY

First Hearing Given by Frances de Villa Ball and Marguerite Hall

ALBANY, N. Y., Nov. 27.—A brilliant recital, from both an artistic and social standpoint, was given in the ballroom of the Hotel Ten Eyck last evening by two New York concert artists, Frances de Villa Ball, pianist, and Marguerite Hall, contralto. Debussy's music was presented here for the first time, Miss Ball playing two selections from his Bergamasque Suite. The *Clair de Lune*, in itself a fine poetic conception, exquisitely wrought out, became a thing of transcendent beauty under the sure and winning touch of this gifted girl, whose dainty personality seemed to fit in with the vision she invoked.

Miss Hall is mistress of the art of pleasing, and in her varied program all tastes were met. But the song that found most favor with the audience was Reynaldo Hahn's "Trois Jours de Vendange," in which her art had the happiest expression. It is a simple little song, but she invested it with the beauty and vitality of nature and sang it with the delightful ease and abandon characteristic of her. Mrs. Edith Longstreet Smith, also of New York, accompanied Miss Hall with great intelligence and good taste. L. S. M.

Musical Distinction for a Tiger

The latest story concerning music and animals, but which, however, does not consist in any superstitious musical understanding upon the animal's part, is of a tiger from Yucatan which has been presented to Commissioner Charles B. Stover, of the Park Department of New York, for the Zoo, by Mrs. Marie Robinson Wright.

Having in mind Arthur Farwell's orchestral composition, the "Domain of Hurakan," and the Central American origin of its title, the commissioner has, with Mr. Farwell's consent, named the tiger "Hurakan." Hurakan is the name of the wind-god of the Central American Indians of the time of the Spanish conquistadores.

Mrs. Wright captured the tiger, which was three months old, in the ruins of the ancient city of Chichu-Itza, and brought it to New York on the steamer *Esperanza*.

Louise Barnolt in Montreal Concert

MONTRÉAL, Dec. 1.—Louise Barnolt, a young contralto, and a pupil of Oscar Saenger, has until recently been appearing with emphatic success with the Montreal Opera Company. On November 20 she made her first appearance in concert in this city and quickly proved herself as skillful in her new surroundings as on the operatic stage. She sang among other things Von Eyken's "Schmied Schmerz," and Carrie Jacobs Bond's "Lullaby" so beautifully that she was obliged to repeat part of the latter song. The young artist is gifted not only with a voice of great richness and charm, but with a distinction of style and a full command of the technical resources of her art that bespeak a most auspicious future. Her diction is remarkably clear in whatever language she may chance to be singing.

THE WOMEN'S PHILHARMONIC

A Boy Prodigy and John Bland Among the Entertainers

On Saturday evening, December 3, the Women's Philharmonic Society gave its second concert in the chapter room of Carnegie Hall, New York. An interesting program had been arranged by the vocal department and it presented Master Lemuuel Goldstein, a boy pupil of Miss Amy Fay, president of the society. Master Goldstein, a boy of but twelve years of age, is being educated by Miss Fay herself, who has given him much of her time. Like many of the greatest talents, the boy comes from a home that is not in good circumstances, his father being a postman, and Miss Fay has given him his lessons *gratis* all along. He played Haydn's Sonata in E Flat with an understanding that was astonishing. His other numbers were a Suite by Ole Olsen, and pieces by Seeboeck and Wachs.

John Bland, the tenor, sang songs of Von Hausegger, Schuett, Elgar and Marshall with much style and beauty of voice. His diction is excellent and his general delivery is in accordance with the best traditions. His accompaniments were played by Beatrice Pinkney Jones with taste and musical insight. Mme. Grey, the English harpist, was heard in a Fantasia on "Lucrezia Borgia," by Alvaes, and in pieces by Thomas and Hasselman and was encored each time, bringing much pleasure to the audience.

MRS. WINDOLPH'S SUCCESS

Pupil of Eleanor McLellan Shows High Vocal Attainments

A young singer who may be depended upon to create more or less of a sensation in the near future is Frieda Windolph, a pupil of Eleanor McLellan, the New York teacher. Mrs. Windolph is the daughter of the well-known importer, Edward Benneche, and she is gifted with a coloratura soprano voice of remarkable range, beauty, purity and flexibility, as well as considerable volume. Her répertoire includes as many as twenty-four operas and those who have had the good fortune to hear her sing any parts of them have prophesied a brilliant career for her. It is in such difficult numbers as the Polonaise from "Mignon," the mad scene from "Lucia," the "Caro Nome" from "Rigoletto," the "Shadow Dance," from "Dinorah," and the "Ah fors è Lui," from "Traviata," that she is especially in her element, and when she sings the "Lucia" air, with its flute accompaniment, the hearer finds it difficult to distinguish the voice from the instrument so similar in timbre is its sound.

COLUMBIA'S FREE CONCERTS

Music Department Announces Long Series Open to Public

The department of music of Columbia University has announced a program of concerts and recitals to be open to the public. They will be given in the Horace Mann Auditorium of the university and are scheduled to start at 4:10 P. M., with three exceptions noted below. The full list is as follows:

December 9, Whiting recital, Horace Mann Auditorium; January 10, organ recital, with soloist, St. Paul's Chapel; January 24, concert of chamber music, Earl Hall (string quartet); February 1, chorus concert, Earl Hall, 8:15 p. m. (university chorus); February 7, concert of chamber music, Earl Hall (string quartet); February 15, Whiting recital, Horace Mann Auditorium; February 21, organ recital with soloist, St. Paul's Chapel; February 28, organ recital with soloist, St. Paul's Chapel; March 8, chorus concert, St. Paul's Chapel, 8:15 p. m. (university chorus); March 15, Whiting recital, Horace Mann Auditorium; March 21, organ recital and soloist, St. Paul's Chapel; March 29, concert of chamber music, Horace Mann Auditorium (piano and string); April 4, organ recital, with soloist, St. Paul's Chapel; April 19, pianoforte recital, Horace Mann Auditorium; April 26, recital for two pianos, Horace Mann Auditorium; May 3, concert of original compositions, Horace Mann Auditorium, 8:15 p. m. (by students of the department of music).

SCHUMANN-HEINK'S RECITAL IN BOSTON

Great Enthusiasm for Popular Artist in Program of Varied Interest

BOSTON, Dec. 5.—Concerts in this city continue to be very poorly attended. Mme. Schumann-Heink very deservedly drew the largest gathering of the week past, triumphantly attired in the only hat in Symphony Hall. Mme. Schumann-Heink, as remarkable as she is, has never sung so splendidly in this city. Her program commenced with the Schumann Cycle, "Frauenliebe und Leben." There is such sincerity about the woman, such frank German sincerity, that the intensity and appeal of her singing was positively uncomfortable to Americans in Symphony Hall.

There was a group of English songs by Chadwick, Marion E. Bauer, M. A. Stater, J. Harold, and in these songs, aside from the masterly interpretations, there was incredibly clear English diction, diction which would have been very exceptional with any singer, and which, coming from a singer of the German school, was simply wonderful. The songs in themselves were not invariably of the highest value, but each one was exalted to a composition of the highest rank by the singer. It is no wonder that at every opportunity there burst out crashing applause, that the audience, at the last, would not let Mme. Schumann-Heink go, that she added some six songs to the program in the course of the afternoon, and was still adding when we left the hall. It is not only the art of this singer, which has grown greater with each year, which makes such an appeal; it is the humanity, the bigness of heart, that radiates from her and irresistibly appeals to every one. The program came to an end with a song, "Make Thou Me Happy, O My Jesus," by Carl Von Gersdorff, and Bizet's "Agnus Dei." The first song was accompanied by the organ alone; the second had the accompaniment of organ, piano (substituting for harp) and violin. Gersdorff's song is such an appeal as could only come from a countryman of Martin Luther. Bizet's composition is better known here as a part of the orchestral suite arranged by Guiraud from Bizet's "L'Arlesienne." These songs were nobly delivered. Prof. John Marshall, of this city, played the best organ accompaniments that I have ever heard, for Mme. Schumann-Heink, and Jacques Hoffmann played his obbligato with much taste and skill. The accompanist of the afternoon was Katherine Hoffmann, whom Mme. Schumann-Heink more than once compelled to bow with her in acknowledging applause.

O. D.

Aida Trumpet Quartet in Concert

The Aida Trumpet Quartet appeared in concert with Daniel Beddoe, tenor, and other artists, at White Plains, on November 21. The playing of these young girls was a revelation in the ensemble possibilities of trumpets, and the quartet was recalled and encored several times. Norma Sauter, violinist, also appeared as soloist, proving herself to be a brilliant player. She has a fine tone and adequate technic, and was heartily received.

Pupils of the Irving School of Music, in Hoboken, N. J., were heard in a recital at the studio of Director C. I. Valentine on November 22. Excellent vocal and piano work was accomplished by each of the participants, among whom were the Misses Dierksen, Scheible, Clauss and Valentine. The interesting program included works by Schytte, Spross, Chopin, Godard, Verdi, Wagner, Gounod and Kettner.

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DOSSERT TO TEACH HERE

Noted Vocal Instructor Will Remain in New York During Winter

Frank G. Dossert, the eminent vocal instructor of Paris, is at present teaching in New York, where he will remain until the Spring. His Parisian classes are now in charge of Mme. Dossert. Among the artists who have and are at present studying with Mr. Dossert are Jeanette Allen, prima donna of the Komischer Oper in Berlin. She is the successor to Maria Labia, and appeared in eighty-five performances in a single season. She has a repertoire of thirty operas, and has been engaged by Savage

for his "Girl of Golden West" production. Another pupil is Georges Feodoroff, the Russian tenor, formerly of the Grand Opéra, Paris, who is now at the Opera Comique. Then there are Messrs. La Tour, tenor of the operas in Brussels and Antwerp, and Dumontier, tenor of the Opéra Comique and the Trianon Lyrique, Paris. Lastly, Margaret Sylva, of the Paris Opéra Comique and of the Chicago Opera Company.

MME. ARNAUD'S MUSICALE

Pupils Present Program at Her Studio in New York

Mme. Anna Arnaud, the vocal teacher, gave a reception to many of her friends and pupils, at her home, No. 140 West Ninety-fifth Street, on Tuesday, November 29. Many prominent people in the musical life of the city attended. Mme. De Vida, dramatic soprano, sang Schubert's "Gretchen at the Spinning-Wheel," and Franz's "In Autumn," with great power and much expression. Mme. Barrère, wife of Georges Barrère, the flutist, sang "Stances de Sappho," of Gounod, with beauty of tone. Both Mmes. De Vida and Barrère are pupils of Mme. Arnaud, and they leave in the Spring for Europe, where they will make their operatic debuts, Mme. De Vida in Germany, and Mme. Barrère in France. The young Roumanian pianist, Mlle. Rose Foxaneanu, was heard in the C Sharp Minor Prelude of Rachmaninoff, Schubert, Liszt's "Gretchen at the Spinning-Wheel," and in two Liszt Rhapsodies, Nos. 8 and 11.

Mme. Arnaud herself sang some folksongs. She has had an exceptional operatic career, having sung in Lyons and other large cities with success for eighteen years. She was heard in modern French songs last Winter at the second concert of the Barrère Ensemble, and created a very favorable impression. She is now busily engaged in teaching, preparing pupils for the operatic stage, which work she is peculiarly fitted to do, through her own experience.

CECIL FANNING'S TOUR

Baritone Returns to New York After Singing in Many Cities

Cecil Fanning, the baritone, and H. B. Turpin, his accompanist, arrived in New York City December 1, after a tour of thirty concerts, which began at Bar Harbor, Me., September 3, and ended at Youngstown, O., November 28. Mr. Fanning will be kept busy filling engagements in New York City and vicinity until December 21, when they go West to fill engagements during Christmas week at Columbus, O., Springfield, O., and Richmond, Ind., returning to New York City January 4. Mr. Fanning's most important engagement in New York City during December will be on the 13th, when he will sing at the Waldorf the title rôle in the cantata, "Sir Oluf," by Harriet Ware, libretto by Cecil Fanning. This work will be given by the Rubinstein Club under the direction of W. R. Chapman, with full orchestra and a chorus of 125 women's voices. Alma Gluck will sing the part of the "Erlking's Daughter." Mr. Fanning and Mr. Turpin's Southern engagements will take them as far south as San Antonio, Tex.

SEATTLE SYMPHONY'S GUEST CONDUCTOR

Herman Perlet Leads Orchestra in Several of His Own Compositions

SEATTLE, WASH., Nov. 21.—The second "Pop" program was given by the Seattle Symphony Orchestra yesterday. The day was very disagreeable and kept many away, but those there heard an enjoyable concert, although the program seemed a trifle light even for a "Pop." The conductor was Herman Perlet, who wielded the baton by invitation of Mr. Hadley, who is conducting some of his latest works with the Eastern orchestras.

Mr. Perlet gave a good account of himself and was accorded a warm reception by the audience not only for the splendid handling of the orchestra but as well for his compositions that were played at this concert. These were a ballet suite, "Im Walde," a Serenade for strings, and a Meditation, "Regrets." Mr. Perlet's manner of conducting is easy and graceful as well as authoritative and brought ready response from the men. The program included further the "Coronation March," Meyerbeer; "Mignon" Overture, Thomas; a "Faust" selection and some lighter numbers, all played well.

The Schubert Club gave its first monthly musicale Thursday afternoon, November 10, introducing R. Raymond Raymuth, a singer who makes a specialty of ballads and light songs which he sings in charming style. A few days later occurred the first monthly recital of the Ladies' Musical Club when the soloists were Silvio Risegari, pianist; Elizabeth Goodwin Jacques, soprano; Mrs. R. B. Jansen, alto, and the accompanist, Mrs. Romayne Hunkins.

The famous Russian dancers headed by Pavlova and Mordkin have come and gone leaving in their wake the memory of poetic movement-dancing if you wish—beautiful and expressive to the last degree.

F. F. B.

Marie Narelle's North Eastern Tour

Marie Narelle, known as the "Queen of Irish Song," has just returned from a tour through Canada and Newfoundland. She was the first Irish balladist to visit the Island and she met with flattering receptions everywhere. In St. John's two concerts were advertised but the management found it necessary to give three and if Miss Narelle hadn't dates booked ahead she and her concert party could have played to packed houses for another week, so great was her popularity.

Voiceless Vienna Opera Chorus

VIENNA, Dec. 4.—The element of the ridiculous entered strongly into last night's performance of "Lohengrin" at the Vienna Opera House, when the chorus struck and declined to sing, merely opening and shutting their mouths without emitting a sound. The orchestra and soloists played and sang loudly in order to cover up the deficiency, but the audience showed its disapproval by hissing.

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TRUE AMERICANISM IN PUCCINI SCORE?

[Continued from page 1]

the cataract. This is followed by a short theme in which the motif of shovel and pick clanking against rock and gravel. In the building of motifs Puccini has not sought to show how well he can imitate the sounds of material things, nor has he entirely clothed each person in the cast or thing in the story with a motif, but no composer up to the present time has so well shown by suggestion the meaning of things from their psychological standpoint as Puccini has in this brilliant score.

The prelude to act I is very short and contains little more than his two themes with a suggestion, during the last eight bars, of a syncopated motif that is used throughout the score in connection with *Johnson's* entrance and his concerted work later on. By some this motif has been already accredited to Puccini's desire to suggest a type of musical slang that he had been led to believe existed in the music of America. This is not so. Puccini denies any such intentions and well he can, for who does not know that the miserable syncopated slang that has been forced upon the American public of recent years is but a degeneracy of the present day and never existed during the "days of '49."

If Puccini has sought to suggest in any way a melody smacking of the cotton fields as purely American as the heart throbbing songs of Stephen Foster, he has found one in the motif of *Johnson's* song in act II, and its treatment as it develops into the duet with *Minnie*. This melody is as characteristically Southern as the "Suwanee River." Even in the restrictions of its modulations, its whole lift suggests Foster.

Upon this theme is built the longest part of the second act. I say this with the full belief that some day, not far distant, our American composers will give Foster the honor he deserves, and it matters little whether the American composer consents to honor his countryman to that extent, for seventy millions of the people of the United States know and can sing a Foster melody now even if they do not know the themes of our composers' symphonic works, as yet.

The composer who is far-sighted enough to see that "Suwanee River," "Old Folks at Home," "Kentucky Home," etc., have an element of sympathy and accurate descriptive quality which represents a something purely American and is able to cull from them a color in building his own melodies and produce the result that Puccini has produced in this score of "The Girl of the Golden West" is the composer that he will do well to emulate.

The score is glittering with brilliant effects and is more fully worked out than any previous score from this man's pen.

Zangarini, his librettist, told me last summer in Milan that the score was as strange to him so far as Puccini's general characteristics were concerned as it has proved to me, he knowing that I was quite familiar with all of Puccini's works, and that it has proved just as strange to all his Italian colleagues.

Many of my colleagues have ventured the opinion that the play would not admit of a satisfactory musical setting; that it was too pure a form of melodrama. Well, what form of play would you call "Aida," "Carmen," "Rigoletto"? Through the courtesy of Mr. Maxwell, who is Mr. Ricordi's representative, I was permitted to examine the orchestral score, but not for a long enough interval to give it the careful study I should have liked to. But in the short time it was in my hands I found many new combinations that will prove most interesting to the listener.

For example, in act one, a very excellent reproduction of a banjo effect is produced by interlacing the strings of the harp with paper—not a bad idea—the song of the act is one of the most beautiful harmonic creations of all Puccini's work. It is a deep, melancholy, homesick tune, accompanied as I have stated above, and in structure melodically, is not unlike what an Indian motif might be written over a regular harmonic accompaniment—Indian motifs such as Farwell and Loomis have shown us in their research. This melody beginning as a solo is developed then in duet form and is used as a finale for act I in choral form. The real closing bars of the act will show an original treatment from two standpoints, an underlying tonal effect produced by a very soft murmuring tremolo on the metallophone against an unresolved chord on C. This use of the metallophone is most fascinating, vague and atmospheric.

In act II a very startling effect is produced by two flutes progressing in dissonant whole tone intervals up and down

the chromatic scale and a vivid picture of the screaming windstorm is heard. The score abounds in Indian tonal suggestion, from the low grunt of the blanketed squat sphinx to the high, shrill falsetto voice of the squaw.

The Ball music of "Polka Tavern" is as genuine a piece of musical comicality as has appeared and usually when a serious composer attempts to inject humor into his work he has chosen the most difficult of all colors to present without taking chances of becoming bizarre, or ridiculous, neither of which Puccini has even approached. The depths of pathos—sinister moving human passions, the ecstasy of a



Albert Mildenberg, Who Sees in Puccini's New Opera the Highest Attainment of the Celebrated Italian Composer

boundless love—and wild flights into a carnival of reckless abandon are all here. The American of that type not wholly denationalized by his accumulations of foreign custom, color and sympathies, and we have many of these—too many, will find that Puccini has written an American opera on an American subject as surely as Mark Twain and Bret Harte have furnished the world with *American literature*. But why, I ask, has it become necessary to grant this honor to one in whom no drop of American blood flows? Let those who can, answer. And when they have answered ask them WHEN will one theater of the many Italy can boast produce and mount a work by an American composer?

Emma Banks, Pianist, Plays Recital in Orange, N. J.

Emma Banks, pianist, who is becoming well known as a concert pianist and teacher since her return from her European study, was soloist at a private musicale at the home of Mrs. Mary St. John, in Orange, N. J., on November 30. Miss Banks played numbers by Chopin, Grieg, Liszt, Mendelssohn, Brahms and Dubois. She was given an enthusiastic reception, and was compelled to play many encores and to repeat a number of her program compositions.

Gustav L. Becker Plays in Jersey City

Gustav L. Becker, the well-known pianist and teacher, who has charge of the Hasbrouck School of Music in Jersey City, N. J., played the Brahms Rhapsody, op. 79, No. 2, at an enjoyable recital given at that institution on December 2. He was warmly received and deservedly so, for the performance was on a high artistic plane. Two of Mr. Becker's pupils, Walter W. Kreiser and Mabel Sniffen, in the same program gave ample evidence of his success as an instructor.

Boston's Operatic Problem
[Editorial in New York Times]

In Boston the pressing operatic problem is pecuniary. Boston's fine new opera house is now in its second year, and the cry has gone up that the prices are too high. In vain is the answer that there are good seats for \$2. Opera to the typical American means orchestra seats, if the boxes are barred to him. At the opera, more than anywhere else, he claims his American privilege to show himself as good as any one else, if not better. He will not sit in the cheap seats, but he wants the dear seats made cheaper, because he cannot afford to pay the present prices. Opera, without subsidy, with every singer of consequence demanding enormous wages, cannot be given cheaply. Hence the Boston problem is the most perplexing of all operatic problems.

PITTSBURG RENEWS ORCHESTRA'S SUPPORT

Another Lease of Life Granted to
Carl Bernthal's Organization
by Guarantors

PITTSBURG, Dec. 5.—The Pittsburg Symphony Orchestra has been granted another lease of life. The gratifying announcement has been made that the original plans, if more generous support is given, will be carried out. This action was made possible last week by more guarantors rallying to the support of the orchestra, and also the management in agreeing to sell all unsold tickets on the day of each concert at the price of 50 cents for all unsold seats on the orchestra floor and 25 cents in the balconies.

Early in the week, when it was announced that the orchestra probably would be discontinued, much excitement prevailed in music circles, for it would have been deplorable to have allowed the plans to lapse. As a result, Carnegie Music Hall held a much larger crowd last Thursday night, on the occasion of the third concert. Conductor Carl Bernthal and his men were received with great enthusiasm.

The newspaper criticisms of the orchestra were laudatory of Mr. Bernthal's ability and the ability of his organization. The *Dispatch* critic said: "The young conductor has had a large coterie of doubters since his assuming control of the 'new-old' orchestra. Many have doubted his ability to interpret broadly the great Beethoven symphonies. It is herewith confessed that the present writer was one of them. After last night's hearing of the Beethoven Symphony No. 1 he acknowledges Mr. Bernthal's musicianship in this direction." The *Gazette-Times* and the *Post* printed similar reviews of the orchestra's value, these comprising the morning daily papers of Pittsburgh.

Conductor Bernthal began his program with the Bach-Abert prelude, and the reading was superb. Then followed the symphony. In the second half Grieg's "Lyric Suite," of four movements, opened the program, and met with splendid favor and appreciation. The soloist was Mario Guardabassi, tenor for the Chicago Grand Opera Company, and his singing proved a genuine delight. His first offering was an aria from Reyer's "Sigurd," and he followed this by a group of songs with piano accompaniment.

Owing to the failure of Charles Wakefield Cadman's health and the fact that it becomes necessary for him to go to a milder climate, a benefit concert will be given in his behalf at Carnegie Music Hall December 22.

The first concert of the season under the auspices of the Pittsburg Orchestra Association was held to-night at Memorial Hall, when the New York Philharmonic Orchestra played in Pittsburg for the first time to an audience that filled the hall. The orchestra, Gustav Mahler, conductor, and Loudon Charlton, manager, arrived in the city this morning.

Edward E. Jenkins, chairman of the executive committee of the Pittsburg Symphony Orchestra, announces that, as the orchestra is the people's organization and will be continued if the public gives proper support, the orchestra under these circumstances will be available free for charity concerts for hospitals and the Newsboys' Home. He says that the cost of maintaining the organization will be \$50,000 for the season, and only half of the amount is in sight.

E. C. S.

MUSIC IN ST. LOUIS

Mmes. Gadski and Jomelli Among the Concert Givers

ST. LOUIS, Dec. 3.—The Symphony Orchestra gave its fourth pair of concerts here last evening and this afternoon with Mme. Johanna Gadski as the soloist. Both performances were extremely well attended and very much appreciated. Mme. Gadski delivered two arias with intense dramatic power and she had the audience completely with her. Mr. Zach opened his concert with the Mendelssohn "Italian" Symphony, which was given an impressive reading. Another offering was the Mozart "Ballet Music" in eight numbers.

The second of a series of four concerts before a club numbering about 100 women from the exclusive social set of this city was given on Friday afternoon at the home of Mrs. H. G. Scott in Vandeventer place. The soloist was Mme. Jeanne Jomelli assisted by Charles Wark at the piano. The program was made up entirely of the mod-

ern French writings and was preceded by a short address by Mrs. C. B. Rohland, on "The Modern French Music." Mme. Jomelli divided her program into three parts. It consisted of various arias from the modern writings of Massenet, Charpentier, Debussy and Bizet and songs by Reynaldo Hahn, Duparc, Fauré, Bemberg, Chaminade and others. The program was delightfully given and thoroughly enjoyed.

H. W. C.

NOTABLE BACH CONCERT GIVEN IN PITTSBURG

Christine Miller and Charles Heinroth Present Unique Program with Gratifying Results

PITTSBURG, Dec. 5.—Charles Heinroth, the organist, and Christine Miller, contralto, were heard on the evening of November 30 in Carnegie Music Hall, on the occasion of the 365th reception of the Art Society. They gave a program devoted exclusively to the works of Bach—perhaps the first concert of its kind ever heard in this city. Miss Miller's numbers included such arias as "My Heart Ever Faithful," "Bist Du Bei Mir," "Slumber, Beloved," and also "Thou Dear Redeemer," from the "St. Matthew Passion." Miss Miller demonstrated the character of her artistic abilities by singing these exacting pieces with much tonal beauty, technical finish, dignity and high seriousness. She is temperamentally suited to perfection for this kind of music. Her work was received with every sign of enthusiasm on the part of her numerous hearers.

Mr. Heinroth played the familiar G string "Air," the F Major Toccata, the "Fugue à la Gigue" and the great C Major "Passegaglia." He also gave at the piano the Loure, Gavotte, Musette and Fugue in C Minor, and Gavotte from the second violin suite. Mr. Heinroth has devoted himself heart and soul to Bach, and as a result plays with the profound insight characteristic of a well-trained musician. His technical equipment at the piano and the organ is perfect, and his rhythm incisive. As a result the works of Bach, which under ordinary conditions seemed involved and difficult of understanding, become clear and simple.

MRS. SELLECK'S NEW POSITION

Another Louise Mundell Pupil Wins Distinction in Brooklyn

A new soprano soloist has been chosen for the Tompkins Avenue Congregational Church, Brooklyn, in the person of Mrs. G. Milton Selleck, a pupil of the well-known vocal instructor, Louise Mundell. Mrs. Selleck's excellent work has already made her familiar to Brooklyn music lovers. She possesses a fine and excellently trained soprano voice of a dramatic cast, and is in every respect a thorough musician. She has for some time been singing at the Embury M. E. Church, Jersey City. Mrs. Selleck also sang at a concert given on December 4 by the Students' Glee Club, of which Miss Mundell is director, at the Pough Gallery, Brooklyn. She gave considerable pleasure by her rendering of songs by Rummel, Salter, De Koven, MacFadyen and others. The chorus, trained by Miss Mundell, also distinguished itself by the beauty and finish of its singing.

Arthur Foote with Kneisel Quartet

Arthur Foote, the pianist and composer, was the assisting artist at the concert of the Kneisel Quartet, the second in a series of five concerts, at the Brooklyn Institute of Arts and Sciences, on Thursday of last week. Mr. Foote's Trio, No. 2, in B flat major, for pianoforte, violin and violoncello, op. 65, was the second number on the program.

First Gisela Weber Trio Concert

The Gisela Weber Trio, founded by Mme. Holmes-Thomas, will give a concert in Mendelssohn Hall, New York, on the evening of December 16. The program:

Trio, Opus 42, Niels W. Gade; Sonata, E. Major, Joh. S. Bach; for violin and piano; Trio, "Dumky," Ant. Dvôrák; Gisela Weber (violin), Mme. Holmes-Thomas (piano), Leo Schulz (cello).

W. Dalton-Baker in New York Recital

W. Dalton-Baker, the English baritone, sang Saturday afternoon at the Waldorf-Astoria in one of the recitals given by Marie Cross-Newhaus. Mr. Baker was enthusiastically received by the large audience who showed keen appreciation of his sonorous voice and finished style.

Ferruccio Busoni will sail from Europe on December 22, on the *Oceanic* to begin his second American tour.



At a recent meeting of a committee of the Eastern Wisconsin Sängerbund, it was decided to hold the 1911 sängerfest in Manitowoc on July 15 and 16.

At the last meeting of the National Federation of Musical Club, Abby A. Lawrence, who is a well-known Sioux City musician, was elected vice-president for the State of Iowa.

Lavinia Gertrude King, pianist, gives a recital in Westchester, Pa., on the evening of December 10, playing numbers by Beethoven, Schumann, Chopin, Stojowski, Schubert, Wagner, and Rachmaninoff.

Harry L. Link gave a recital at his studio in York, Pa., on November 19 in the presence of over 200 music lovers. Edith Becker, Mildred Ottmyer and Mary Bond, Mrs. Link and Ruth Clutz participated.

A good sized audience assembled at the Novelty Theater, San Francisco, last week to listen to a piano recital given by Enid Brandt. Miss Brandt won the audience by her skillful rendition of the various numbers.

The artists engaged for the Rubinstein Club Concert at the Waldorf-Astoria next Saturday afternoon, December 10, are Xaver Scharwenka, the celebrated composer-pianist; Eva Mylott, the Australian contralto, and Arturo Tibaldi, violinist.

At a special musical service at St. Paul's M. E. Church, in Newark, N. J., November 27, Florence Mulford, contralto, sang "Seed Time and Harvest." She was assisted by John Barnes Wells, tenor, and Dorothy Howkins, one of her promising pupils.

The Liederkranz Club again takes the initiative in bringing to St. Louis Reinhold von Warlich, the young Russian basso, for a song recital on December 10. Von Warlich is an exponent of the Lieder singing made so famous in this country by Dr. Wüllner.

The three hundred and twenty-third concert of the New York School of Music and Arts, on December 7, at Carnegie Hall, engaged local pupils of Ralfe Leech Sterner, director and head of the local department, assisted by members of the faculty.

The Philharmonic Choral Club, of New York, Emma Walton Hodgkinson, conductor, gave a reception at the club rooms, in the Lincoln Square Theater Building, New York, on Tuesday evening, December 6, for Florence Newell Barbour, the composer of Rochester, N. Y.

Walter L. Bogert, baritone, of New York, has been engaged to give a recital of Humperdinck's "Hänsel und Gretel," illustrated by voice and piano, before the Wednesday Afternoon Musical Club, of Bridgeport, Conn., on December 14. This will be his second appearance with this club.

A "half hour of music" was given in the Greek Theater of the University of California, in Berkeley, Cal., on November 20, by Lulu E. Pieper, soprano and Chester Herold, tenor. An interesting program of songs including a number of Spohr, Weber, Campbell-Tipton, Tosti and Thomas was much enjoyed.

Josephine Knight, soprano, of Boston, was one of the soloists at a performance of the "Stabat Mater" in Bridgewater, Mass., December 2, and was engaged for a concert in Haverhill, Mass., on Wednesday of this week. She will sing at two concerts of the Waterville, (Me.), Choral Society, December 13.

New York residents of German descent have a plan under consideration for the erection of a large building in a central location in the city which shall be representative of the influence which Germans

have exercised on American art, literature, music and industry. It is to contain a large concert hall.

Annie Louise David, the harpist, played at three different events on Thanksgiving Day. In the morning she assisted in the service of the Calvary M. E. Church, New York, in the afternoon she played in Brooklyn, and in the evening gave a recital at the New York home of Mrs. Williams Sprague, whose guest she was.

William MacPhail, violinist, of Minneapolis, gave his first concert there since his return from a six months' study with Sevcik, on November 21. One of the most notable numbers on the program was César Franck's violin sonata, which Mr. MacPhail played with rare feeling and beautiful tonal color. Margaret Gilmore was at the piano.

The Arlington, N. J., Choral Society, under the direction of Conductor J. V. Pearsalls, gave its first concert this season on December 1, with Mme. Florence Mulford, contralto, of Newark, and Hans Kronold, cellist, of New York, as soloists. The chorus, numbering sixty voices, was heard in several interesting compositions.

An interesting piano recital was given by students of Elsie Rosalind Miller, at her Baltimore, Md., Studio, December 1. A number of students participated and their work was highly creditable to their instructor. Miss Miller is organist and choir director of St. Paul's M. E. Church South, and a graduate of the Peabody Conservatory.

Dudley Matthews has succeeded to the position of Alfred S. Bendell as concertmeister of the Albania Orchestra of Albany, N. Y. Mr. Matthews was once before concertmeister of the same orchestra. His duties as director of another orchestra and his outside engagements prevented Mr. Bendell from continuing in the position.

The pupils of Miss Katherine Morgan, of Houston, Tex., on December 10 will give a Mozart evening. While in Europe Miss Morgan attended the Mozartfeier, given in Salzburg from July 25 to August 6, and while she cannot say, with Weingartner, "On to Mozart," she feels that the piano students need the study of this great master.

An interesting recital was given by Minna May Opitz, pianist, and J. Edward Leach, baritone, at the Maryland College of Music, Baltimore, Md., on November 22, under the direction of Alfons W. Schenut, director of the college. The program consisted of works of Beethoven, Handel, Meyerbeer, Brahms, Liszt, Schubert and other favorite masters.

Beatrice McCue, contralto, was heard at the Presbyterian Church, Far Rockaway, L. I., on November 27, in a performance of the cantata "The Two Harvests." Miss McCue gave much satisfaction by her singing, and the other parts were well done by Inez Litchfield, soprano, and Margaret Gaines, organist. The singing of the choir was very pleasing.

A benefit was arranged in the Brooklyn Academy of Music, December 7, for Marie Deutscher, a fifteen-year-old violinist, it is said, who has displayed amazing dexterity with her instrument. She is a protégé of Herbert T. Brahm, director of the Hoadley Orchestra, of Brooklyn, and the benefit was given to enable her to buy a suitable instrument.

The Ariel Quartet, a new musical organization of Baltimore, Md., has been formed under the direction of John T. Elliott. It is a female quartet, consisting of Mabel Grand, first soprano; Ethel Hurlock, second soprano; Mabel Pyles, first alto, and Mrs. Brantley F. Ingram, second alto.

The name "Ariel" is taken from the character in Shakespeare's "Tempest."

Anne Shaw Faulkner gave an opera musical in Music Hall, Chicago, November 29, giving a lucid exposition of Strauss's "Salomé." Miss Faulkner read the text of the work with many explanations as to the significance of the situations, and music. The task of illuminating the complicated score was satisfactorily carried out by Marx E. Oberndorfer, pianist.

Before the musical department of the Omaha (Neb.) Women's Club, of which Blanche Sorenson is director, a program rendered November 25, included piano numbers by Jean Jones; songs by Miss Boltz, soprano, and violin selections by Lucy Miller and Dorothy Manors, the latter a ten-year-old prodigy. Ruth Ganson, contralto, sang two Indian love songs by Amy Fincken.

A quartet of distinguished Philadelphia soloists assisted in the Elks Memorial Service, at Atlantic City, N. J., Sunday afternoon. The singers who gave the musical portion of the service were May Farley, soprano; Clara Yocom Joyce, contralto; Joseph S. McGlynn, tenor; Frank M. Conly, bass. The accompanist was Herman G. Cotter, a widely-known Philadelphian.

The Catholic Choral Club, the youngest musical organization of Milwaukee, opened its fifth season at the Pabst Theater last week, giving "The Rose Maiden," with the assistance of Bach's Orchestra and soloists, including Katherine M. Clarke, Harry Meurer and Edmund S. Thatcher. The work of the chorus under the direction of W. J. L. Meyer, was applauded by a large audience.

Grace Hall-Riheldaffer, the Pittsburgh coloratura soprano, was engaged to sing with the Pittsburgh Symphony Orchestra the week of December 6. On December 16, she will appear in the "Messiah," at Washington, D. C., with the Washington Choral Society, and on January 3, she will deliver her unique explanatory recital of "Oriental Music" before the Tuesday Musical Club, of Pittsburgh.

Sousa and his band played in Cleveland, O., Sunday afternoon and evening, November 27, at the Hippodrome, to good houses. Besides the conductor, John Philip Sousa, the soloists, Virginia Root, soprano; Nicoline Zedeler, violinist, and Herbert L. Clark, cornetist, shared the honors at both performances. Both of the programs proved to be popular with the audiences, who repeatedly asked for more.

The weekly meetings of the Music Lovers' Club, of Indianapolis, continue to grow in interest and attraction. On November 29, Margaret Woodbridge, soprano, assisted by Lucy Woodbridge, violinist, gave a recital illustrating a talk and discussion of the evolution of the ballad. The compositions were chronologically arranged, and were varied in nationality and Miss Woodbridge played her own accompaniments in faultless style.

Hans Bruening, president of the Wisconsin College of Music, Milwaukee, and connected with several other educational institutions, is to appear again in public with the Thomas Orchestra, at the second concert of the Milwaukee Musical Society, on January 30. Prof. Bruening has not appeared on the concert stage for a number of years, having devoted himself entirely to teaching. He will play the concerto, No. 5 E. flat, by Beethoven.

Nellie B. Shaffer, teacher of piano, has removed her studio to the Franklin Building, Monument place, Indianapolis, where she occupies a suite with Nannie C. Love, teacher of voice. Their rooms are by all odds the most attractive in Indianapolis, and are full of interesting souvenirs and objects of art, photographs, and paintings. Miss Shaffer's distinguished young pupil, Dorothy Dudley Jordan, is meeting with success in her musical career in Boston.

Under the auspices of the North Woodward Presbyterian Church a musical was given at the home of J. L. Hudson, No. 443 Woodward avenue, Detroit, November 21, by Anna Louise Gillies, soprano, of Flint, Mich.; Mrs. Helen Burr-Brand, harpist; Jesse W. Crandall, violinist, and Mabel Greene, accompanist. Miss Gillies, who was the principal soloist, is frequently heard in concert in Detroit and other cities of

Michigan, being especially favored by women's clubs.

The faculty concert of the Metropolitan School of Music, in Indianapolis, on November 29, attracted a large audience to the Odeon, as Carrie Amelia Hyatt, pianist, and Jeannette Edwards, soprano, are always welcomed by the Indianapolis public. Miss Hyatt was at her best in an unusual Cantilena of 1865, by Adrien Barthe, "La Fiancée d' Abydos," which gave her an opportunity to show to advantage her sweet lyric soprano, correctly placed and cultivated by Edward Nell.

Flora Schwab, well known in Louisville through her former residence there, gave a piano recital at the Woman's Club, of that city, on November 29. Miss Schwab was a pupil of MacDowell and brought to the interpretation of his music the authority of the master's own ideas. Her MacDowell numbers were the "Prelude," from Suite, op. 10; two movements from the "Eroica" Sonata; three numbers from "Woodland Sketches," "Idyl," No. 4, op. 28, and the "Virtuosen Studien" polonaise.

The Oratorio Society, of New York, has postponed its first concert of this season, at which the Missa Sollemnis of Eduard Grell was to have been sung, from December 6 to March 10. The unique character of this famous work, which employs four four-part choirs and four solo quartets, and is sung entirely without accompaniment, has made advisable a longer study and a date has therefore been selected that will give time for ample preparation. The postponement of the Grell Missa Sollemnis will not alter the Society's schedule for the remainder of the season.

Otto Meyer, the soloist at a recent popular concert, given by the Minneapolis Symphony Orchestra, scored a distinct success. Mr. Meyer has been engaged as one of the leading violinists in the string section of the orchestra and his first hearing as a soloist showed him an artist of unusual ability. He displayed his technical command in Vieuxtemps' D Minor Concerto. His real musicianship and temperamental qualities he revealed in his playing of an air by Tenaglia for which Mr. Meyer had written the orchestral parts. The audience was very enthusiastic in its reception of the artist.

The fourth analytical lecture under the auspices of the Rhode Island Federation of Music Clubs, of which Mrs. George A. Deal is president, was given November 28 at Brown University. Leonard Smith, of the faculty of the music school and formerly cellist in the Manchester (Eng.) Orchestra and a pupil of Carl Fuchs, gave an interesting discourse on the Flonzaley Quartet program of December 6. The Haydn and Debussy quartets were played by the Foster String Quartet, which consists of Albert T. Foster, first violin; Allan F. Potter, second violin; William Gray, viola, and Leonard Smith, violoncello.

An idea of the scope of a prominent New York school of singing is given in the busy program that is observed Tuesday mornings at the Ziegler Institute of Normal Singing. There are included a lecture by Mme. Ziegler; a class lesson on perfect tone production with illustrations and criticisms by each pupil; a lesson in harmony, one in French and one in Italian. The morning ends with a lesson in acting and gesture work. Three of the students, Rebecca E. Dubbs, of Reading, Pa.; Ida M. Cowen, of Brooklyn, and Miss Bosazza, of New York, are acquiring practical knowledge on the Metropolitan Opera House stage. The eight singing classes by Walter Bogert arouse much interest.

Director C. O. Kimball of the Music Department of the University of Washington gave a well-planned and clearly presented lecture to the students on the "Origin and Development of Music among the Ancient Nations," on November 10, in Seattle. The following week Frederic Fleming Beale, of the piano department, gave a recital. These lectures and recitals are regular features of the department work at the University. This year the music department is located in a building of its own that has been fitted up in excellent style. The faculty is an excellent one and includes at least one name of international repute, that of Moritz Rosen, teacher of violin. The orchestra and chorus of the University have made a reputation for their excellent work under Kimball's direction.

OGDEN-CRANE

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WHERE THEY ARE

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

Aldo, Mme.—Lincoln, Neb., Dec. 12; Omaha, Dec. 13.
 Beard, William—Chicago, Dec. 11; Nashua, Minn., Dec. 13; Norman, Mich., Dec. 15; Iron Mountain, Mich., Dec. 16; Chicago, Dec. 17.
 Benedict, Pearl—Providence, R. I., Dec. 14; Albany, Dec. 15.
 Cartwright, Earl—Brockton, Mass., Dec. 16.
 Case, Harriet—Des Moines, Dec. 12; Champaign, Ill., Dec. 13; Vinton, Ia., Dec. 15 (a.m.); Waverly, Ia., (p.m.), Dec. 15; Oskaloosa, Dec. 16; Knoxville, Dec. 17.
 Connell, Horatio—New York, Dec. 10; Philadelphia, Dec. 15.
 Constantino, Florencio—St. Paul, Dec. 13.
 Croxton, Frank—Cedar Rapids, Ia., Dec. 13.
 Detheridge, Florence—Scranton, Pa., Dec. 12.
 Lamrosch, Walter—Brooklyn Academy Music, Brooklyn, Dec. 10.
 Lufault, Paul—Cohoes, N. Y., Dec. 11.
 Eddy, Clarence—Drury College, Springfield, Mo., Dec. 8, 9, 10; Kansas City, Dec. 13.
 Fanning, Cecil—New York, Dec. 13.
 Fletcher, Nina—Boston, Dec. 12.
 Fornia, Rita—Cleveland, Dec. 15.
 Friedham, Arthur—New York, Dec. 17.
 Goldman, Edw. Franko—New York, Dec. 11.
 Gorham, Margaret—Fitchburg, Mass., Dec. 16.
 Gruppe, Paulo—Chicago, Dec. 10 (Soloist, Thomas Orchestra); Chicago (private recitals), Dec. 12, 13, 14; St. Louis (Soloist, St. Louis Orchestra), Dec. 16.
 Gurowitsch, Sara—New York, Dec. 11; Jersey City, Dec. 13.
 Hofmann, Josef—New York, Dec. 10; New Haven, Dec. 12; Cambridge, Mass., Dec. 15; Boston, Dec. 16, 17.
 Hudson-Alexander, Caroline—Providence, R. I., Dec. 14.
 Jonelli, Mme.—Brooklyn, Dec. 15.
 Kellerman, Marcus—Minneapolis, Dec. 11.
 Knight, Josephine—Waterville, Me., Dec. 13.
 Läng-Graninger, Jane—Granville, O., Dec. 14, 15.
 Lathrop, Mrs. Ben—Mendelssohn Hall, New York, Dec. 16.
 Listemah, Virginia—Little Rock, Ark., Dec. 7.
 Macmillen, Francis—Cincinnati, Dec. 10; Chicago, Dec. 11.
 Mannes, Clara—Boston, Dec. 13; Worcester, Mass., Dec. 14.
 Mannes, David—Boston, Dec. 13; Worcester, Mass., Dec. 14.
 Martin, Frederick—Brookings, S. D., Dec. 10; Providence, R. I., Dec. 14; Troy, N. Y., Dec. 15; Washington, Dec. 16.
 Mason, Daniel Gregory (Lecture Recital)—Brooklyn Academy of Music, Dec. 12.
 Miller, Christine—Oil City, Pa., Dec. 12; Cleveland, Dec. 13; Kenilworth, Ill., Dec. 14; Troy, Dec. 15; Evanston, Ill., Nov. 15; Oak Park, Ill., Dec. 16.
 Morgan, Maude—Mendelssohn Hall, New York, Dec. 15.
 Murphy, Lambert—Cedar Rapids, Ia., Dec. 13; Yankton, S. D., Dec. 16.
 Nichols, Marie—Brooklyn, Dec. 15.
 Ormond, Lilla—Aberdeen, S. D., Dec. 12.
 Ormsby, Frank—Cedar Rapids, Ia., Dec. 13; Evanson-Hannah, Jane—Jersey City, Dec. 15.

MUSICAL AMERICA

Owens, Eleanor—Scranton, Pa., Dec. 12; anston, Ill., Dec. 15.
 Platt, Richard—Boston, Dec. 12.
 Rihm, Theresa—New York, Dec. 14; Flatbush, Dec. 15.
 Salmon, Alvah Glover—Brooklyn (Academy of Music), Dec. 10; Dedham, Mass., Dec. 14.
 Scharwenka, Xaver—New York, Dec. 13, 16.
 Sokoloff, Nikolai—Mendelssohn Hall, New York, Dec. 15.
 Spross, Charles Gilbert—New York, Dec. 13; Jersey City, Dec. 15; Pleiades Club, Scarsdale, N. Y., Dec. 17; New York, Dec. 18.
 Strong, Edward—Newark, N. J., Dec. 12.
 Temple, Dorothy—New York, Dec. 12.
 Thompson, Edith—Mendelssohn Hall, New York, Dec. 15.
 Turpin, H. B.—New York, Dec. 13.
 Von Warlich, Reinhold—Chickering Hall, Boston, Dec. 15.
 Walker, Edward—Grinnell, Ia., Dec. 10.
 Weber, Gisela—Normal College, Dec. 14; Gisela Weber Trio, Mendelssohn Hall, Dec. 16; Washington, Boston, etc., January.

Werrénrath, Reinhard—Newark, Dec. 16.
 Weld, Frederick—Scarsdale, N. Y., Dec. 17.
 Wells, John Barnes—Albany, Dec. 15; Brooklyn, Dec. 16; Jersey City, Dec. 20.
 Williams, Dr. Carver—Des Moines, Ia., Dec. 12; Champaign, Ill., Dec. 13; Chicago, Dec. 15; Oskaloosa, Dec. 16.
 Wilson, Flora—Fort Collins, Colo., Dec. 14; Pueblo, Colo., Dec. 16.
 Winkler, Leopold—New York, Dec. 16.
 Witek, Anton—Chickering Hall, Boston, Dec. 13.
 Witek, Vita—Chickering Hall, Boston, Dec. 13.

Orchestras, Quartets, Choruses, etc.

Boston Symphony Orchestra—Carnegie Hall, New York, Dec. 10; New Haven, Dec. 12; Cambridge, Dec. 15; Boston, Dec. 16, 17.
 Cincinnati Symphony Orchestra—Cincinnati, Dec. 16, 17.
 Kneisel Quartet—New York, Mendelssohn Hall, Dec. 13; Albany, Dec. 14.
 Manhattan Ladies' Quartet—Brooklyn, Dec. 18.
 Mead Quartet, Olive—Mendelssohn Hall, New York, Dec. 14.

Metropolitan Opera Co.—Brooklyn, Dec. 10.
 Minneapolis Symphony Orchestra—Minneapolis, Dec. 11; La Crosse, Wis., Dec. 13; Minneapolis, Dec. 16.
 New York Philharmonic Orchestra—Pittsburg, Dec. 11; Carnegie Hall, New York, Dec. 13, 16.
 New York Symphony Orchestra—Brooklyn Academy of Music, Brooklyn, Dec. 10; New Theatre, New York, Dec. 11.
 Philadelphia Orchestra—Philadelphia, Dec. 10, 16, 17.
 Philharmonic Trio—Brooklyn, Dec. 17.
 Pittsburgh Symphony Orchestra—Pittsburg, Dec. 16, 17.
 Rubinstein Club—New York, Dec. 10, 13.
 St. Louis Symphony Orchestra—St. Louis, Dec. 10, 16, 17.
 St. Paul Symphony Orchestra—St. Paul, Dec. 11, 13.
 Thomas Orchestra—Chicago, Dec. 16, 17.
 Weber Trio, Gisela—Mendelssohn Hall, New York, Dec. 16.
 Young People's Symphony Concerts—Carnegie Hall, New York, Dec. 17.

WITH CHICAGO OPERA STARS

Bassi's Interest in Farm Life—Marguerite Sylva an Expert Chauffeuse—Mme. Korolowicz's Stately Husband—Sammarco Flying-Machine Enthusiast

CHICAGO, Dec. 5.—Mrs. Clara Bowen Shepard has raised a guarantee fund of \$25,000 from the business men of Milwaukee for performances of the Chicago Grand Opera Company at the Auditorium to be opened with "Salomé" on December 9, "Thaïs" on the 23d and "The Girl of the Golden West" on the 30th. Mary Garden will appear in the first opera, Lillian Grenville in the second and Caroline White in the third.

The fourth performance of "Aida" and the forty-fourth birthday of Andreas Dippel, who has made "generously good" as the impresario of the Chicago Grand Opera Company, took place simultaneously last Wednesday.

Amadeo Bassi, the distinguished and versatile tenor of the Chicago Grand Opera Company, who keeps busy four performances a week and rehearses the rest of the time, has a large fruit farm near Florence, Italy, and has been much interested in the land show in progress here. He was particularly impressed with the great apple show, where he saw a million apples on exhibition at one time. If he can fill the exacting demands of the government in the transplanting of trees and in avoiding "scale," he proposes to buy a large stock in this country and send to his Florentine farm.

Marguerite Sylva last week took some important pin money and placed it in the purchase of a beautiful electric coupé. As she is a very methodical and matter-of-fact person, she now manages to keep all engagements for rehearsals without delay, although she lives several miles from the Auditorium. Miss Sylva is an expert electrician and thoroughly understands the mechanism of the vehicle. She can run the carriage herself and requires no chauffeur and is consequently immune from strikes and other troubles.

Mme. Jeanne Korolowicz, a queenly type of blonde beauty, represents the great Polish nation in the principality of art as a prima donna of the Chicago Grand Opera Company. Already she has demonstrated her versatility—her brilliant powers of vocalism and the winsomeness of her own presence in a number of rôles all reflecting eminently to her credit. She has not only become popular with the opera-going public, but has attracted the admiring attention of her countrymen to such an extent that it requires special controlling around her suite to keep away over-importunate callers who wish to express themselves personally to the distinguished representative of their race. Fortunately her husband, Dr. W. Weyda, who is a lawyer by profession and is away in his own country on leave of absence holding a governmental post, is a stunningly stalwart individual who can take very good care of Mme. Korolowicz, and is preparing to do even better, as he is rapidly mastering the intricacies of the English language with the usual fluency of the Polish.

Nicola Zerola, the big tenor of the Chicago Grand Opera Company, has taken up his residence at the Plaza on the far Northern side and braves the winds of Winter by a two hours' walk every morning in Lincoln Park, which is just opposite his hotel. Sig. Zerola and his sprightly consort, who has already achieved a sufficient vocabulary to shop in the big stores, preferred the quiet of the North Shore Hotel,

where they could indulge in the luxuries of home delicacies and Italian cooking. The spaghetti supper is one of the great specialties of the distinguished tenor.

Mario Sammarco, the baritone, who has made such a pronounced and favorable impression in this city in operatic delineation, was equally well received as a concert recitalist in Denver in association with Jane Osborn-Hannah. This talented pair won a series of ovations the night they appeared at the Denver Auditorium. Although Mr. Sammarco's vocal work is wonderfully smooth and virile he indulges in other flights than mere tourneys of tone, for his hobby, outside of his art, is aviation and airships. He has a fine biplane on his estate near Parma, Italy, that has already won a red ribbon for fine air work. His room in the Congress Hotel faces south, looking directly into the McCormick Building in the offices of the Glenn Curtiss Aeroplane Company, and every morning immediately after arising he carefully scrutinizes his aeronoid thermometer, his little wind machine, and looks over the records of the night to see just how the airs of "windy" Chicago have varied during the night. Mr. Sammarco is anxious to make a flight over Grant Park, but the stern director, Dippel, fears that such a move might become fatal, owing to the present hardness of the frozen ground.

Mary Garden, the resourceful but ill-starred heroine of "Salomé," granted many hundred interviews last week on the late unpleasants and was fortunate in the fact that she has made no repetitions, her infinite variety quite outdoing the versatility of the fabled Cleopatra. She was naturally very indignant over the caustic comments of the chief of police, likening her to a frolicsome kitten in a bed of catnip. He must have been inspired to this remark by one of Turner's sunsets, which was ironically described as an over-ripe tomato smashed on a white canvas. Miss Garden, however, has absolutely declined to give catnip teas at the Blackstone, as she considers her art as seriously as she mirrors it tellingly and so strenuously.

Tito Ricordi, head of the great Italian publishing house of Ricordi, declares that he is delighted with the selection of Caroline White as the creator of the title rôle of "The Girl of the Golden West." Mr. Ricordi has just arrived in this city from Italy to superintend the production of "The Girl" and will remain until its *prémier*. "Miss White is just the type," he said in speaking of the young Boston soprano. "A better selection could not have been made for the part. She has youth, beauty and a voice of remarkable purity and power. I am expecting great things of Miss White in 'The Girl' and I am positive that I will not be disappointed. It will be a stunning *prémier* with her in the title rôle."

Mme. Jane Osborn-Hannah returned last week from Denver, where she enjoyed signal success in concert and resumed her position with the operatic organization. She has made a profoundly pleasing impression in her sprightly impersonation of *Nedda* in "I Pagliacci." During the week she will appear in the title rôle of "Madame Butterfly," a part in which she has achieved distinction abroad. She was called upon at very short notice to assume the rôle in the place of another cantatrice and was forced to telegraph for her costumes. With the usual resourcefulness of the American girl she got busy at once and was ready before rehearsals were called.

Anyone who thinks the life of an operatic artist is something easy is mistaken, according to Gustave Huberdeau, the stalwart and sonorous basso who made a hit last week as *Mephistopheles*. He has been rehearsing *Lohengrin* and *Tannhäuser*, having to relearn his parts in German while in the afternoons he is busy with rehearsals of "The Girl of the Golden West."

C. E. N.

SOCIETY FAVORITE GIVES RECITAL IN NEW YORK

Alice Preston Sings Program of Old and Modern Compositions at Mendelssohn Hall

Alice Preston, whose powers as a vocalist are well known to social New York, gave a song recital at Mendelssohn Hall, Tuesday afternoon, November 29.

The program contained songs by Galuppi, Lully, Dr. Arne, Mozart, Gretry, Schumann, Strauss, Brahms, Bizet, Duparc, Debussy, Saar, Beach, Isidore Luckstone and Rachmaninoff.

Aside from a voice of richness and beauty, Miss Preston has much quiet power in her way of interpreting songs. She has a wide range of emotional expression, from the light and fanciful to the deeply reflective, and takes an intelligent interest in the texts of her songs.

Dispatching the question of colorature easily in the old Galuppi song, she entered and re-expressed well the golden depths of spirit of the wonderful "Bois Epais" of Lully, a work as broad and rich as Handel's "Largo." The modest dramatics of Mozart's "Veilchen" were sung with simple charm, and a recital novelty of interest was Gretry's "Air de Laurette" from "Richard Cœur de Lion," which Tschaikowsky gives the Countess to sing in his opera "Pique Dame."

Strauss's "Allerseelen" was one of Miss Preston's best achievements, and she was required to repeat it. In Brahms's "Mai-nacht" she was less happy and convincing.

The audience listened with delight to Kurt Schindler's charming arrangement of a Tuscan Folk Song, "Colomba," and Miss Preston won a repetition with Debussy's "Mandoline."

The audience was a large and fashionable one, and Miss Preston was deluged with roses and chrysanthemums, and was recalled many times.

Almirella W. Giffin in Concert Field

Mrs. E. M. S. Fite has just taken under her management Almirella Webster Giffin, soprano, who has been a favorite in light opera for the past four years, appearing as understudy to Fritzi Scheff in "Mlle. Modiste" and in the leading rôle of "Veronique," which was sung originally by Louise Gunning. Mrs. Giffin has decided to devote more time to concert and recital work and give up the light opera field. She has a voice of much flexibility, power and sweetness and a charming personality. Mrs. Giffin has been selected to sing the music of the Erl King's Daughter in "Sir Olaf," the cantata by Harriet Ware, which will be given in New Rochelle early in February.

Pupil of Victor Harris Opens Studio

Eva J. Brummer, who has been a vocal student for some time, studying with Victor Harris, has just begun teaching on her own account in her recently completed studio at No. 24 East Sixty-third street. Miss Brummer, who is an excellent contralto with fine voice and a finished singer, should prove herself a desirable addition to the ranks of New York teachers. Miss Brummer has also done a good deal of work with Dr. Frank E. Miller in the preparation of his book on the voice and the singing art.

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